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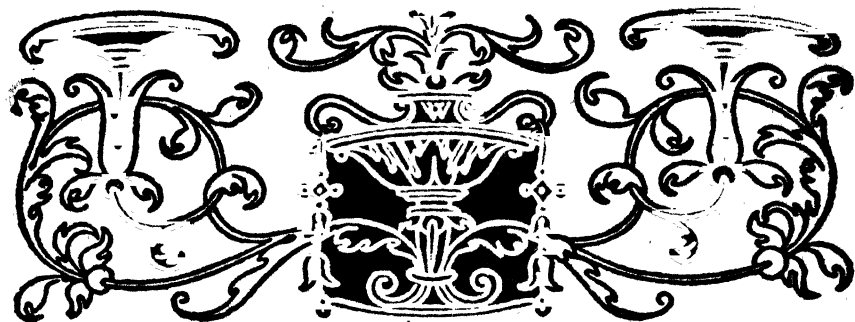
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The annotations at the foot of the page are intended to explain difficult phrases or allusions. Single words, which are no longer in common use, appear only in the glossary, which is printed in last volume.

The numbering of the lines follows that of the Cambridge Edition, the text of which is used in this edition.





THE IMPERIAL EDITION OF
THE COMPLETE WORKS OF
SHAKESPEARE

WITH ANNOTATIONS AND A
GENERAL INTRODUCTION BY
SIR SIDNEY LEE

VOLUME X

CORIOLANUS

SONNETS AND POEMS

INDEX TO PROPER NAMES AND SONGS

GLOSSARY

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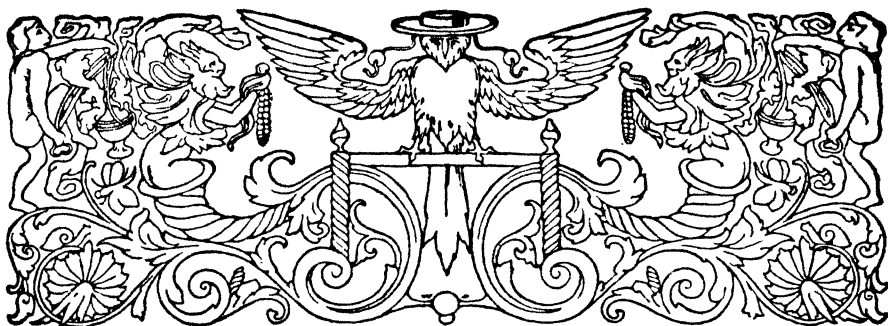
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CORIOLANUS

WITH A SPECIAL INTRODUCTION BY SIR SIDNEY LEE
AND AN ORIGINAL FRONTISPIECE BY GERTRUDE DEMAINE HAMMOND

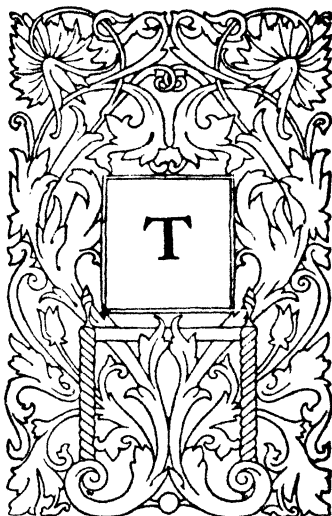
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INTRODUCTION

I



HERE is no external evidence as to the date of the composition of Shakespeare's tragedy of "Coriolanus." It was printed for the first time in the First Folio of 1623, and there is no earlier mention of the piece. In the First Folio the play holds the second place in the section of tragedies, following "Troilus and Cressida," and being succeeded by "Titus Andronicus." The Folio text is exceptionally corrupt. The "copy" was obviously ill-written, although from the fulness of the stage direction, it may be inferred that it was a transcript which belonged to the theatrical manager. Despite the efforts of textual critics, several passages remain barely intelligible.

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Internal evidence points with no uncertain finger to the late months of 1608 or early months of 1609 as the period of the play's birth.¹ The tragedy forms with "Julius Cæsar" and "Antony and Cleopatra" a virtual trilogy which is based in its main features on Plutarch's biographical narratives of Roman history. Although Coriolanus' career belongs to a far earlier period of history than either of the two companion pieces, there is reason to believe that it was undertaken last. The irregularities of metre, the ellipses of style, closely associate it with "Antony and Cleopatra" and separate it by a wide interval from "Julius Cæsar." But alike in prosody and verbal construction Coriolanus seems to accentuate the peculiarities of "Antony and Cleopatra," and encourage the inference that it followed rather than preceded that great tragedy of passion. Statistics show

¹ Ben Jonson's "Silent Woman," which is known to have been first acted in 1609, seems to echo a phrase of Shakespeare's play. In II, ii, 105 Cominius says of the hero's feats in youth that "he lurch'd [*i. e.*, deprived] all swords of the garland." The phrase has an uncommon ring and it would be in full accordance with Jonson's habit to have assimilated it, when he penned the sentence, "Well, Dauphin, you have *lurched* your friends of the better half of the garland" ("Silent Woman," V, iv, 227-228). It is difficult to take seriously the suggestion that 1612 must be the date of composition because in a new edition, first published in that year, of North's translation of Plutarch's "Lives," a passage which had previously read "How more *unfortunately* than all living women" was altered to "How more *unfortunate* than all living women," in which shape the line figures in Shakespeare's play (V, iii, 97). It is fatuous to deny Shakespeare the power of making for himself (without recourse to the 1612 edition of North) a correction which metrical exigencies made almost imperative.

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that weak or unaccented syllables, the presence of which at the end of lines marks for the most part a new departure in "Antony and Cleopatra," are perceptibly greater in "Coriolanus."¹ A similar ratio of increase may be assigned to the syntactical ellipses and harsh contractions of language. It cannot be asserted that the dramatist's thought flows through "Coriolanus" with any such distinctive acceleration of pace as positively to indicate a precise sequence in workmanship. Rather the flashing intellectual vigour gives in "Coriolanus" new signs of restraint, but the development of control may well mark a stage of advance in the flood of inspiration.

The sharp contrast, too, between the subject-matter of "Antony and Cleopatra," and that of "Coriolanus," points plainly to some intervening space of time in the composition of the two plays, and suggests that "Coriolanus" is the later of the two. The simple austerity of Coriolanus' tragic career is the ethical antithesis of the passionate subtlety of the story of Antony and his mistress. Turbulent as are the emotional storms which overwhelm Coriolanus, they break in an atmosphere of sombre clarity, out of which the voluptuous fire may well have lately died.

The imagery, which reflects the sterner sentiment, confirms the impression that the tide of emotional impulse is just on the ebb. The metaphors and similes of "Coriolanus" are hardly less abundant than in "Antony and Cleopatra" and no less vivid. But,

¹ The percentage of weak and unaccented syllables is reckoned at 3.53 in "Antony and Cleopatra," and at 4.3 in "Coriolanus."

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save in the final crisis, they lack the lyric warmth of colour which characterises the former piece. Their vitality is often due to their unromantic homeliness; they are at times impressive from an almost prosaic directness. Coriolanus' wounds are compared to "graves i' the holy churchyard" (III, iii, 51). He conquers like the osprey who takes the fish "by sovereignty of nature" (IV, vii, 35). There is no more pity in him than "milk in a male tiger" (V, iv, 28). Soldiers follow him

" with no less confidence
Than boys pursuing summer butterflies
Or butchers killing flies." (IV, vi, 94-96.)

In his most impassioned moods the hero develops a noble grandeur of figurative utterance. But, in spite of its dignity and its magnificent range, it still savours for the most part of a sculpturesque, albeit colossal severity. He goes into solitary banishment "like to a lonely dragon" (IV, i, 30). His mother on her knees at his feet is "Olympus nodding in supplication to a molehill" (V, iii, 30). His emotions, strained almost to breaking point by Volumnia's appeal, make it difficult for him to believe the sight of her prostration, and his incredulity carries him involuntarily beyond the limits of earth to celestial altitudes:

"Then let the pebbles on the hungry beach
Fillip the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun."
(V, iii, 58-60.)

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But such outbursts are rare. In his penultimate utterance he resumes the more normal and more mundane strain, and meets death with the glorious boast

“That, *like an eagle in a dove-cote*, I
Flutter’d your Volscians in Corioli;
Alone I did it.” (V, vi, 115–117.)

Lyric digression is outside the scope of the play, and the lyric glow which fires the emotional speech of “Antony and Cleopatra” is exchanged for the chastened heat of classic sublimity.

II

In a sense Shakespeare showed a bolder spirit of innovation in dramatising Coriolanus’ history than in adapting to dramatic purpose the Roman themes of Julius Cæsar and Antony and Cleopatra. Long before he worked on those two topics, both were familiar not merely to the stage in England, but to the theatres of France and Italy. Before Shakespeare wrote “Julius Cæsar” and “Antony and Cleopatra” the dramatic literature of Europe was rich in plays on the same heroes and heroine. “Coriolanus” stands on a different footing. As far as is known, only one dramatist in Europe anticipated Shakespeare in turning Coriolanus’ fate to dramatic purposes. Shakespeare’s single predecessor was the Frenchman, Alexandre Hardy, whose tragedy of “Coriolan” was produced on the Parisian stage for the first time as late as 1607.

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Hardy was a voluminous and popular playwright, who had, like Shakespeare, begun his career as an actor. Although he interpreted Senecan principles of dramatic art with freedom, he respected the classical temper and most of the classical canons. In the case of "Coriolan" he observed the unity of action by opening the scene with the banishment of the hero and by strictly confining the succeeding episode to the events issuing in his death. The monologues of Coriolanus and Volumnia fill most of Hardy's pages, and the chorus of Roman citizens hardly relieves the monotonous effect. Hardy never rises to the level of tragic passion, but his fluent pen always had at command an ample store of stilted dignity. In France his experiment struck root. He himself declared that "few subjects will be found in Roman history to be worthier of the stage" than Coriolanus. The simplicity of the tragic motive with its filial sentiment well harmonised with French ideals of classical drama and with the French domestic temperament. For more than two centuries the seed which Hardy had sown fructified, and no less than three and twenty tragedies on the subject blossomed since Hardy's day in the French theatres.¹ The later French dramatists liberally revised the simple plot, and greatly developed the female interest. Coriolanus' wife in

¹ The best known of the French dramatic authors who followed Hardy's example in writing plays on the subject of "Coriolanus," are Urbain Chevreau, 1638, Gaspard Abeille, 1676, Jean François de la Harpe, 1784. See "Alexandre Hardy et le théâtre Français . . . par Eugène Rigal," Paris, 1889 (pp. 326-333).

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some of the French tragedies acquires a prominence almost equal to that of her husband or her mother-in-law, and at times her influence is shared or disputed by the hero's mistress or daughter or sister. But despite the occasional complications of later French ingenuity, it is the singleness of interest attaching to Coriolanus' relation with his mother which chiefly sustained the tragic fable in the stream of French drama.

It may be no more than a fortuitous coincidence that Shakespeare took up the dramatic parable just after its first enunciation in Paris; yet it is difficult to deny the possibility that some mysterious affinity or influence drew his attention, almost contemporaneously with the French playwright Hardy, to a dramatic theme whose main characteristic was a severe classical simplicity. At first sight the topic seemed to offer few opportunities or attractions to a dramatist whose immediately preceding and succeeding achievement evinced a predominant sympathy with stories instinct with emotional subtlety and romantic temper. Whether or no Shakespeare knew aught of Hardy's experiment, his triumphant treatment in the plenitude of his strength, of a statuesque classical episode (without substantial variation of its tenour) is a striking testimony to the versatility of his genius.

III

The story of "Coriolanus" belongs to a cloudy epoch of Roman history. The incident is to some extent a legendary growth, and no archæologist has yet identi-

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fied for certain the site of Corioli, the town in which an important part of the tale centres. But the main episode doubtless rests on secure foundations, and may be confidently assigned to the early years of the fifth century B. C., when the Roman Republic was in its infancy. In point of historic chronology, Shakespeare's tragedy is most closely linked, within the range of his work, to his second narrative poem of "Lucrece," which belongs to the first stage of his literary career. Coriolanus in youth had taken part in that forcible expulsion of Tarquin, the last of the Roman kings, which his son's rape of Lucrece precipitated. It is said in the play of Coriolanus' boyhood that "Tarquin's self he met, And struck him on his knee" (II, ii, 92-93). The fables of Lucrece and Coriolanus have, too, the same literary parentage. Both were first recorded by the Roman historian Livy, in the first century B. C., and no earlier source seems known. But the parts played by the two tales in literature of Europe differed vastly. The wrong which Lucrece suffered at Tarquin's hand passed into the folklore and poetry of all the modern western world. Coriolanus' fate enjoyed a far more restricted fame. But it is worth noting that in Elizabethan England, Livy's version of the two stories was first offered in a literal English rendering to the reading public in one and the same volume — the collection of tales known as Painter's "Palace of Pleasure," 1566. There Englishmen, who knew no language but their own, first learned Coriolanus' story. Lucrece was already more or less naturalised among them as

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a poetic heroine of the three mediæval poets, Chaucer, Gower, and Lydgate, but Painter first narrated her fortune in plain English prose.

Livy's account of Coriolanus enjoyed the rare advantage of attracting the notice of the Greek biographer, Plutarch, and was by him greatly amplified and dignified. Wherever Plutarch's "Lives" penetrated, Coriolanus consequently enjoyed a distinctive repute which his presence in Livy's crowded annals could not offer him. Although there is evidence that Shakespeare was well acquainted with Painter's "Palace of Pleasure," there can be no doubt that the "Life of Coriolanus" in North's translation of Plutarch (1579), first revealed to him the dramatic possibilities of the theme. To the translator North the dramatist owed not merely the details of his play but many hints for his characterisation and phraseology.

Plutarch's "Life of Coriolanus" bears to Shakespeare's tragedy much the same relation as Plutarch's lives of Cæsar and Brutus bear to the dramatist's "Julius Cæsar" or Plutarch's "Life of Mark Antony" to his "Antony and Cleopatra." From its brevity and homogeneity, however, Plutarch's memoir of Coriolanus offered easier material to the dramatist than the classical biographies with which he had already dealt. The facts were far fewer and fell within a narrower compass of place and time. The events in Coriolanus' life, to which Plutarch confined his attention, only occupied some three years (493-490 B.C.), and run a simple and straightforward course. There was no need for Shake-

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speare to omit any large tract of his hero's activity as in the case of the Eastern wars of Antony. Nor was there any inducement to expand or complicate the fable by drawing on complementary biographies, as in the case of "Julius Cæsar." Coriolanus is an isolated figure in Plutarch's gallery, and his career claimed the dramatist's undivided energy. In the result, Shakespeare's story presents Plutarch's main facts with almost documentary accuracy. He amplifies some subsidiary details and omits or contracts others. He is less expansive than his authority in describing the causes and progress of the plebeians' hostility to the patricians. Elsewhere he refashions a subsidiary historic personality. Volumnia, Coriolanus' mother, is recreated by him on a scale outside Plutarch's range. He gives an original interpretation of the character of Menenius Agrippa. Again Coriolanus' fiery comment on his sentence of banishment, "You common cry of curs," is practically Shakespeare's invention. Although Plutarch credits the hero in the like situation with "vehemency of anger and desire of revenge" he represents his utterance as silenced by the outcries of the mob. The personality, however, of Coriolanus, with his acts, his speeches, and the comments passed upon him by friends or foes, embody as a rule Plutarch's suggestion with an astonishing fidelity.

Probably the number of words and phrases which Shakespeare transfers to the play, substantially unaltered, from North's translation of Plutarch, exceeds his verbatim borrowings in "Antony and Cleopatra," and is

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undoubtedly twice as great as those in “Julius Cæsar.” The longest speeches in the play are the hero’s address to the Volscian general, Aufidius, when he offers him his military services, and Volumnia’s great appeal to her son to rescue his fellow countrymen from the perils to which his desertion is exposing them; both these impressive deliverances transcribe with small variation for two-thirds of their length Plutarch’s language. There is magical vigour in the original interpolations. But the identity of phraseology is almost as striking as the changes or amplifications. In Plutarch, Coriolanus’ first words to Aufidius in his own house run: “If thou knowest me not yet, Tullus, and, seeing me, dost not believe me to be the man that I am indeed, I must of necessity betray myself to be that I am.” In Shakespeare Coriolanus speaks on the same occasion thus:

“If, Tullus,
Not yet thou knowest me, and, seeing me, dost not
Think me for the man I am, necessity
Commands me name myself.” (IV, v, 54-57.)

In Plutarch the speaker continues: “I am Caius Martius, who hath done to thyself particularly, and to all the Volscians generally, great hurt and mischief, which I cannot deny for my surname of Coriolanus that I bear. For I never had other benefit nor recompense of the true and painful service I have done, and the extreme dangers I have been in, but this only surname: a good memory and witness of the malice and dis-

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pleasure thou shouldest bear me.” Coriolanus’ utterance concludes in the Greek biography with these words: “And if it be so that thou dare not [accept my services] and that thou art weary to prove fortune any more, then am I also weary to live any longer. And it were no wisdom in thee, to save the life of him, who hath been heretofore thy mortal enemy, and whose service now can nothing help nor pleasure thee.”

The corresponding passages in Shakespeare run:

My name is Caius Marcius, who hath done
To thee particularly, and to all the Volsces,
Great hurt and mischief; thereto witness may
My surname, Coriolanus: the painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited
But with that surname; a good memory,
And witness of the malice and displeasure
Which thou shouldst bear me. . . . But if so be
Thou darest not this and that to prove more fortunes
Thou’rt tired, then, in a word, I also am
Longer to live most weary, and present
My throat to thee and to thy ancient malice;
Which not to cut would show thee but a fool,
Since I have ever follow’d thee with hate,
Drawn tuns of blood out of thy country’s breast,
And cannot live but to thy shame, unless
It be to do thee service. (IV, v, 65–101.)

Volumnia’s speech offers identical illustration of Shakespeare’s dependence, though by some subtle changes he invests Plutarch’s words with a dramatic

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eloquence and dignity which are only once, — and then by Shakespeare himself — surpassed in the range of literature. The relation of Shakespeare's and Plutarch's speeches may be fitly gauged by one example. Plutarch assigns to Volumnia this sentence:

“So though the end of war be uncertain, yet this, notwithstanding, is most certain that if it be thy chance to conquer, this benefit shalt thou reap of this thy goodly conquest to be chronicled the plague and destroyer of thy country.”

Shakespeare transliterates with a rare dramatic effect (V, iii, 140–148):

“Thou know'st, great son,
The end of war's uncertain, but this certain,
That if thou conquer Rome, the benefit
Which thou shalt thereby reap is such a name
Whose repetition will be dogg'd with curses;
Whose chronicle thus writ: 'The man was noble,
But with his last attempt he wiped it out,
Destroy'd his country, and his name remains
To the ensuing age abhorr'd.'”

Like examples of Shakespeare's method of assimilation might be quoted from Coriolanus' heated speeches to the tribunes and his censures of democracy (Act III, Sc. I). The account which the tribune Brutus gives of Coriolanus' ancestry (II, iii, 234 *seq.*) is so literally paraphrased from Plutarch that an obvious hiatus in the corrupt text of the play, which the syntax requires to be filled, is easily supplied from North's page. (See II, iii, 240, and note.)

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It is otiose to multiply instances. But it may be worth while to note Shakespeare's method of adapting to his dramatic purpose a slight illustrative anecdote of Plutarch. The only reward that Coriolanus claims from his fellow countrymen for his first triumph over the Volscians is the rescue of a humble Volscian benefactor from peril. His request is couched by Plutarch in these terms: "Only this grace (he said) I crave and beseech you to grant me. . . . Among the Volsces there is an old friend and host of mine . . . who . . . liveth now a poor prisoner in the hands of his enemies, and yet notwithstanding all this his misery and misfortune, it would do me great pleasure if I could save him from this one danger, to keep him from being sold as a slave." Shakespeare's dramatic instinct translated these sentences into this speech (I, ix, 82 *seq.*):

I sometime lay here in Corioli
At a poor man's house; he used me kindly:
He cried to me; I saw him prisoner;
But then Aufidius was within my view,
And wrath o'erwhelm'd my pity: I request you
To give my poor host freedom."

The dramatist's indebtedness to Coriolanus' Greek biographer cannot be ignored. Yet when all allowance is made for his liberal loans, he is seen to have transmuted almost all that he has borrowed, and to have breathed into the biographic narrative a dramatic spirit which gives it a new significance and vivacity. The dramatic construction of the play has defects. Some

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of Plutarch's raw material offers stubborn resistance to dramatic method. Shakespeare was either too conscientious or too careless to cut all the unmalleable elements adrift. The battle scenes in the earlier part of the play with the combatants' hurried entries and exits present a somewhat confusing series of alarms and excursions. The central episode of the play, too, — Coriolanus' candidature for the consulship with his persistent if reluctant solicitation of the citizens' "voices" (*i. e.*, votes) — presumes for its full effect an unusual familiarity with obsolete electoral customs of the Roman Republic. The flow of dramatic interest is consequently retarded. But the intense vigour which vivifies Shakespeare's conception of the leading characters quickly overcomes all obstacles. As soon as the reader and spectator come face to face with the hero and his mother, occasional faltering in the dramatic movement counts for little or nothing. The main current runs irresistibly. The utterances of Coriolanus and Volumnia steadily gain, moreover, in power and spaciousness with the progress of the tragedy. The swelling note sounded in Coriolanus' furious imprecation on the city of his birth (with its magical closing cadence, "There is a world elsewhere") fitly preludes the rousing eloquence of Volumnia's valediction and culminates in her son's touching epilogue of surrender and piercing death-cry. The unity of interest and the singleness of the dramatic purpose renders the tragedy nearly as complete a triumph of dramatic art as "Othello."

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IV

The tragedy owes its greatness to the insight and fire which permeate the two chief characters, Coriolanus and Volumnia. Of the subordinate personages Menenius Agrippa best rewards critical study. Aufidius, who fills a prominent place in the action, is a comparatively slight sketch. More interesting are the tribunes and the spokesmen of the mob; they interpret the dominant motives of the democratic agitation, which overthrows the hero.

The keynote of Coriolanus' character is struck by Plutarch: "This man also is a good proof to confirm some men's opinions: That a rare and excellent wit, untaught, doth bring forth many good and evil things together; as a fat soil that lieth unmanured bringeth forth both herbs and weeds. For this Martius' natural wit and great heart did marvellously stir up his courage to do and attempt notable acts. But on the other side, for lack of education, he was so choleric and impatient, that he would yield to no living creature: which made him churlish, uncivil, and altogether unfit for any man's conversation. Yet men marvelling much at his constancy, that he was never overcome with pleasure nor money, and how he would endure easily all manner of pains and travails: thereupon they well liked and commended his stoutness and temperancy. But for all that they could not be acquainted with him, as one citizen useth to be with another in the city: his behaviour was so unpleasant

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to them by reason of a certain insolent and stern manner he had, which, because he was too lordly, was disliked." Elsewhere Plutarch calls Coriolanus "a stout man of nature, full of passion and choler, who lacked the gravity and affability and judgment that is gotten with learning and reason." It was on such foundations that Shakespeare built. But Shakespeare's dramatic portrait is of a heroic grandeur, which is very dimly discernible in Plutarch's elaborate sketch.

Shakespeare's Coriolanus is cast in a Titanic mould. His deeds "should not be uttered feebly." All his characteristics are of superb dimensions. A born soldier, he is in mere brute strength a giant who can turn a man about with his finger and his thumb as one would set a top spinning. He has the courage of a lion and is as stubborn. His voice is always pitched in the same thunderous and masterful key. He knows nothing of "the soft way," nothing of mildness. He is "ill-schooled in bolted language." It is impossible for him "to practice the insinuating nod." His manner in peace has the austerity befitting a time of war. The unflinching pride, which is his ruling passion, is a "soaring insolence," which defies all conditions of practical prudence. No turn in the wheel of fortune can modify that colossal sense of the sacredness of caste with which his mother's milk has infected him. Men engaged in trade or manual labour are for him an inferior race, of a closer affinity to the beasts of the field than to his own hereditary rank. They are curs, rats, hares, geese. Their "stinking

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breaths" and "greasy caps" render equal intercourse with them unthinkable. He cannot tolerate their unwashed hands and unbrushed teeth. He speaks of the people as if he were "a god to punish, not a man of their infirmity" (III, i, 81-82). The spirit of fraternity which graces the soldiership of Shakespeare's favoured hero, Henry V, is to the haughty temper of Coriolanus an undignified weakness. Scathing scorn for the "beastly" rabble—of the apron-men and the mechanics—is for him an altitude of virtue.

Yet Coriolanus' pride of caste and stubborn temper are allied to a robust and severe integrity. His magnificent egoism suggests intellectual rather than moral failing. His brain lacks pliancy, and cannot modulate its workings. No sense of humour modifies his thought. Yet he has virtues of characteristic amplitude and solidity. No sensual blemish is visible in his sturdy nature. He is incapable of petty jealousy of his colleagues. He readily serves in a subordinate capacity on the battle-field. He repudiates with convincing emphasis any suspicion of covetousness. He cannot make his heart consent to take a bribe to pay his sword. Praise is distasteful to him even from his mother. His wounds smart to hear themselves remembered. He had rather venture all his limbs to honour than one of his ears to hear it. He loathes exaggeration of his achievements. He cannot idly sit to hear his nothings monstereed. There is an inevitable aggressiveness about his protestations of modesty, but their sincerity is unquestionable.

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The intense manliness of his temperament provokes among his associates an admiration, even an affection, which, within the bounds of his own class, he austere reciprocates. His fellow officers reverence him as "the flower of warriors." The veteran Menenius cherishes for him a parental affection, which excites in his heart a filial echo. Men of his own rank readily find dignified excuses for his exorbitant arrogance and his frank incapacity for compromise:

"His nature is too noble for the world:

He would not flatter Neptune for his trident,

Or Jove for 's power to thunder. His heart 's his mouth:

What his breast forges, that his tongue must vent;

And, being angry, does forget that ever

He heard the name of death." (III, i, 255-260.)

But Coriolanus' bearing to his friends and fellow officers scarcely supplies the humanising touch which is necessary to any genuine sympathy with his fortunes. The leavening current flows in its fulness from his relations with his family. His patrician pride is the fruit of heredity. It is his mother's gift, and to her he is bound by ties of affection as great in intensity as the less amiable traits of his character. It is the conflict between his strong filial sentiment and his obstinate antipathy to the democracy which induces sympathy with his fate and lends his story its needful dramatic point. The pivot of Coriolanus' tragedy is the psychological struggle between the inflexible aristocratic sentiment which governs his public life, and his sense of domestic obligation which is jeopardised by his public action.

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Coriolanus' loving regard for his mother, Volumnia, is linked with considerate gentleness of bearing towards his gracious, silent wife, Virgilia, and with manly solicitude for their young son. A chivalric sentiment marks, too, his attitude to his wife's confidante, Valeria. The distress which he causes his wife moves him to his sole outburst of lyric emotion :

“Best of my flesh,
Forgive my tyranny; but do not say,
For that ‘Forgive our Romans.’ O, a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven, that kiss
I carried from thee, dear, and my true lip
Hath virgin'd it e'er since.” (V, iii, 42-48.)

A genuine paternal tenderness inspires his brief address to his son whose thoughts he prays the god of soldiers to inform with nobleness :

“that thou mayst prove
To shame invulnerable, and stick i' the wars
Like a great sea-mark, standing every flaw
And saving those that eye thee!” (V, iii, 72-75.)

Coriolanus' fall comes from his misapprehension of the relative force of his private affections and of his public or political prejudices. In the crisis of his fate, when the two influences are in direct conflict, his political pride wins the first victory. It masters every opposing sentiment. He severs the domestic as well as the patriotic tie. He will not be a gosling and obey instinct. He joins the ranks of his country's foes, and threatens

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his countrymen, including his kindred, with fire and sword. But the domestic sentiment, which he has suppressed, is not extinguished. At a breath it revives to challenge to a fresh encounter his political convictions, and in the end it scores a sweeping triumph. But the toils of fate, which Coriolanus' stubborn and self-reliant egoism have already woven about him, leave him at the close of the spiritual conflict no genuine loophole of escape. His reawakened filial piety, which reunites him to his family and to his countrymen, is not to be reconciled with the political obligations in which his haughty spirit has involved him with his country's enemies. He is murdered as a traitor by the Volscians, whom he had joined in order to avenge on his native city the outrage which her democratic leaders had done his patrician pride.

Coriolanus' mother, Volumnia, is as vivid and finished a picture as the hero himself. Her portrait, indeed, is a greater original effort, for it owes much less to Plutarch's inspiration. Volumnia is a proud, high-souled, strong-willed, shrewd-witted matron, amply endowed with maternal feeling. From her Coriolanus derives alike his patrician prejudice and his military ambition. She has firm faith in hereditary rank and birth. Trade or manual labour is in her view degrading. The common people are "woollen vassals, things created to buy and sell with groats, to show bare heads in congregation, to yawn, to be still and wonder (in presence of the upper classes)." When her son suffers sentence of banishment from plebeian lips, her

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resentment finds characteristic expression in the imprecation "Now the red pestilence strike all trades in Rome And occupations perish." Military glory colours her conception of manly virtue, and she values it highest in her own kindred. She inured her son, her only child, in boyhood to hardy soldiership. With justice she tells him, "My praises made thee first a soldier; Thy valiantness is mine; thou suck'dst it from me." She rejoices in the wounds with which in manhood he returns from battle. "She (poor hen!) fond of no second brood cluck'd him to the wars, and safely home, loaden with honour." There is no hesitation about her admiration of his prowess. He is to other Roman citizens "like the Capitol to the meanest house" in the city. Though Coriolanus is impatient of his mother's spoken praises, he rejoices in her approval, and there is some foundation for the citizens' taunt that he performs his military exploits "to please his mother." Her courage, too, is no wit inferior to his. She mocks at death with as big a heart as he.

But in one regard Volumnia is greater than her stubborn heir. The keenness and pliancy of her intellect have no counterpart in his nature. In spite of the warmth of her affection, she is fully alive to his defects of reason, on which she comments with a mother's frankness and a worldly philosopher's penetrating irony. These are some of the biting rebukes she addresses to him:

"You might have been enough the man you are,
With striving less to be so." (III, ii, 19-20.)

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“I have a heart as little apt as yours,
But yet a brain that leads my use of anger
To better vantage.” (III, ii, 29–31.)

“I would dissemble with my nature, where
My fortunes and my friends at stake required
I should do so in honour.” (III, ii, 62–64.)

There is no narrowness, no pettiness, in Volumnia’s moral or mental constitution. Misfortune increases her moral and mental stature. There is no faint puling about her griefs. In anger she is Juno-like. When adversity compels her to present herself to her son in a foreign camp as a suppliant in behalf of the Roman people, her words acquire a logical cogency and rhetorical splendour which entitles her eloquence, for all its debt to Plutarch, to rank with Mark Antony’s oration at Cæsar’s funeral. Her tongue is innocent of the garbularity of age. She knows the season of silence no less than that of speech, and it is dramatically fitting that after the eloquent appeal to her son, whereby she saves Rome and with unconscious irony seals his ruin, no further word in the scenes that follow should escape her lips.

Very artistically are the other female characters of the tragedy, Coriolanus’ wife, Virgilia, and Virgilia’s friend, Valeria, presented as Volumnia’s foils. Valeria is a high-spirited and honourable lady of fashion, with a predilection for frivolous pleasure, and easy gossip. Virgilia is a gentle wife and mother, who fully deserves Coriolanus’ apostrophe of “gracious silence.” She speaks little, and

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her husband's military adventures only excite her fears for his personal safety. She greets with tears his return home in triumph, whereby she earns the scorn of her brave and resolute mother-in-law. The three characters amply testify to the dramatist's knowledge of the varieties of the female temper.

Of other subsidiary characters, Menenius Agrippa, Coriolanus' old friend and counsellor, is a touching portrait of fidelity. He is for the most part Shakespeare's own creation. Plutarch merely reckons him "the most acceptable to the people" among "certain of the pleasantest old men in the senate." Shakespeare follows Plutarch in assigning to Menenius "many good persuasions and gentle requests made to the people on the behalf of the senate," and puts in his mouth the "notable tale" of the belly's rebellion against the members of the human body. But Menenius disappears from Plutarch's page as soon as he has drawn his moral from this apologue. He retires as soon as he has proved in parable that the senate is to the body politic what the belly is to the human frame. Shakespeare prolongs Menenius' history to the end of the piece. Throughout the tragedy he is a level-headed observer of events. He criticises their progress with ironical detachment after the manner of a chorus in classical tragedy. His place in the dramatic scheme resembles that of Enobarbus in "Antony and Cleopatra," and the turn of events involves him in almost as melancholy a fate. He is no bitter partisan, and although associated with the patricians has the reputation of loving the people. He jests

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as complacently at what he conceives to be his own failings as at those which he detects in others. His ironical wit sharpens the zest of his sagacious comments until the cruel catastrophe of Coriolanus' repudiation. Then his spirit breaks and despair overwhelms him. There is no more pathetic episode in the tragedy than Coriolanus' dismissal of him, practically unheard, from the Volscian camp. Not the newly crowned Prince Hal's rejection of his old associate Falstaff inflicts a deeper wound on the reader's or the spectator's heart.

Aufidius, the Volscian general to whom Coriolanus owes his death, is a less satisfactory creation. His character is developed by Shakespeare on lines which Plutarch suggested, and the mingling in him of meanness and liberality lacks complete consistency in either author. At the opening of the play, he figures as a brave soldier, "a lion" whom Coriolanus is "proud to hunt," but the rivalry between the two warriors has generated a personal hatred which evokes a characteristic divergence of expression. It is Coriolanus' highest ambition to meet and kill his hated adversary in a fair personal encounter. Aufidius confesses that he cares not by what device he overcome his enemy, provided only that he get the better of him.

"Mine emulation

Hath not that honour in 't it had; for where
I thought to crush him in an equal force,
True sword to sword, I'll potch at him some way,
Or wrath or craft may get him." (I, x, 12-16.)

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In the later scenes circumstances drive Coriolanus to offer his sword to his arch foe, who at first exults magnanimously in the alliance. But only momentarily does Aufidius' spirit soar on noble heights. Coriolanus' haughty temper combines with his superior prowess in the field to re-awaken his old rival's malignity even as they fight side by side. He affects sympathy with Coriolanus' spiritual suffering when his mother stirs his filial love in the Volscian camp. But virtuous sensations in the Volscian general are fleeting and delusive. He is easily led to suspect Coriolanus' loyalty in the negotiations with Rome which follow Volumnia's petition for peace, and he plots Coriolanus' death with treacherous decisiveness. As soon, however, as Aufidius has wreaked his vengeance, his better self again gets the upper hand. "My rage is gone, and I am struck with sorrow," he exclaims while giving directions that his enemy shall be worthily commemorated in death. The failings of Coriolanus' destroyer are not welded to his virtues with quite sufficient closeness to render him as effective a foil to Coriolanus as might be wished.

No less important to the dramatic development of the story are the spokesmen of the mob and their leaders, the tribunes Brutus and Sicinius. These representatives of the popular faction, with whom Coriolanus has no bond of sympathy, are the primary instruments of his ruin, and the contrast between their natures and the character of the hero is drawn in high relief. The demagogues are corrupt and cowardly bullies, and the rabble whom they dupe, although it has some brighter

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aspects, is mainly characterised by fickleness and glib ignorance.

The dark colours in which Shakespeare paints the popular faction is often held to reflect a personal predilection for aristocratic predominance in a state or for feudal conditions of political society. Some critics even detect in his harsh presentation of the tribunes and of their poverty-stricken supporters not only antipathy to popular liberty, but a dishonouring worship of wealth. It is, however, very doubtful whether Shakespeare in his portrayal of the Roman crowd was conscious of any intention save that of dramatically interpreting the social and political environment which Plutarch allots to Coriolanus' career. The Greek biographer presents the plebeian party in no amiable light. "Cruel" and "seditious" are the epithets which he applies to the tribunes, and the people are in his pages contemptibly responsive to their leaders' unblushing flatteries. The persistent struggle between democracy and oligarchy, which early Roman history illustrated, had no precise counterpart in Tudor England. No Elizabethan challenged the monarchical principle of government, and the monarchical sentiment permitted no precise local application of a tale of rivalry between the claims to political supremacy of privileged oligarchy and of organised democracy. The political situation which Plutarch described was alien to the experience of Shakespeare and his contemporaries. It could hardly present itself to them as a matter of personal concern, or appeal to their private prejudices. Shakespeare was

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in all probability merely moved by the artistic and purely objective ambition to invest unfamiliar episode with dramatic probability.

Into Plutarch's lively portraits of the tribunes Shakespeare introduced little change. They figure alike in the play and the Greek biography as corrupt, virulent, and short-sighted agitators for mob-rule. But Shakespeare achieved his dramatic purpose by subtly qualifying the character of Plutarch's proletariat mob. He endows the citizens with a rough sense of humour which was wholly new, and he accentuates their innate respect for Coriolanus' valour at which Plutarch merely hints. No personal malice nor political design need be imputed to the dramatist's repeated references to the citizens' "strong breaths" or "greasy caps." Such allusions are constant features of Elizabethan drama. They had not the same significance in Elizabethan as in modern ears, and were more or less conventional aids to merriment in the playhouse.

If any political moral is to be drawn from the play, it can hardly be an unqualified condemnation of democracy. Whatever failings are assigned to the plebeians, it is patrician defiance of the natural instincts of patriotism which brings about the catastrophe, and works the fatal disaster. On the whole, Shakespeare's detached but inveterate sense of justice holds the balance true between the rival interests.

Of the democratic organisation of the state he knew little, and he did not seriously argue in the tragedy for or against it. To "the yea or no of general ignorance"

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he naturally deprecates submission. It was an axiom in the political philosophy of his monarchical age that "gentry" and "title" as well as "wisdom" should weigh heaviest in the political scale. Yet he took no partisan view of human nature in its political relation. He recognised that "the fundamental part" of government was order and discipline. Authority cannot with security be indefinitely distributed among the "multitudinous tongue." He credits Coriolanus with a penetrating diagnosis of the danger of establishing two powers in the state with overlapping functions: "how soon confusion May enter 'twixt the gap of both and take The one by the other" (III, i, 110-112). Where one magistrate disdains the other without cause, and the other insults the one without reason, "nothing is done to purpose" (III, i, 149). Shakespeare is in effect illustrating that universal principle and prudent doctrine of "the specialty of rule," of the indispensability of "degree priority and place," which he had already impressively enunciated in "Troilus and Cressida" and in "Henry V." Coriolanus and the tribunes all fail because each side challenges the elements which are essential to equilibrium in the body-politic. They pay the penalty of denying the salutary law of nature that

"Government, though high and low and lower
Put into parts, [should] keep in one consent,
Congreeing in a full and natural close,
Like music."

Shakespeare's influence inspired some fresh dramatic experiments in England with the story of Coriolanus,

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during the end of the seventeenth and the beginning of the eighteenth centuries.¹ But the literary merit reached no high level, and popular interest was languidly excited. Nahum Tate, the persevering adapter of Shakespeare to the taste of the Restoration, built, according to his own account, on the "rock" of Shakespeare's play a clumsy "superstructure," which he entitled "The Ingratitude of a Commonwealth, or, The Fall of Caius Martius." The piece was produced at the Theatre Royal, London, in 1682. The hope of the prologue, that the venture would "turn to money what lay dead before," was not fulfilled. No better fortune attended the like enterprise of the critic John Dennis, whose freer recension of Shakespeare's tragedy under the title of "The Invader of his Country, or the Fatal Resentment" was scornfully driven from the stage at Drury Lane Theatre after three performances in 1719. James Thomson, the poet of "The Seasons," in his latest year of life, 1748, vainly undertook the task of writing a new play on Plutarch's memoir, and his ambition suggested to the inferior pen of Thomas Sheridan, Richard Brinsley Sheridan's father, a tame mosaic, which he fashioned out of both

¹ No country approached France in the hospitality of the reception which her dramatic authors offered Coriolanus' story (see *supra*). But after both Shakespeare and Hardy had passed away, the Spanish dramatist Calderon produced a dramatic fantasia on the theme which is classed among his *Armas de la Hermosura* ("Signs of Beauty"). It is a confused adaptation of Livy's legendary annals of early Rome. Coriolanus is one of Romulus' generals, and his wife Veturia is a ravaged Sabine. Calderon's play seems to stand alone in Spanish literature.

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Shakespeare and Thomson's works. This was produced at Covent Garden Theatre in 1755.

Theatrical interest in the career of "Coriolanus," however, revived at the end of the eighteenth century. This revival was inaugurated by John Philip Kemble in 1789 with an adaptation which borrowed more than was desirable from the desecrating efforts of Thomson and Sheridan. But Kemble in the part of the hero, and his sister Mrs. Siddons in the part of Volumnia, achieved memorable histrionic triumphs. Many contemporary critics reckoned these impersonations of Kemble and Mrs. Siddons, which were frequently repeated, among the most glorious episodes in their great careers. Subsequently Macready introduced into his repertory an authentic version of the tragedy, himself appearing with success as the hero. Phelps at a later date in the nineteenth century presented the tragedy with artistic profit, but with his effort the brief line of great English interpreters of Coriolanus' rôle seems to have for the time failed. In America Edwin Booth, John McCullough, and Lawrence Barrett gave in the next generation dignified renderings of the hero's part. But on the English stage the place which Kemble, Macready, and Phelps assigned to the tragedy has not been sustained. Coriolanus was the last Shakespearean rôle which Sir Henry Irving essayed (1900), and the endeavour proved a failure.

SIDNEY LEE.

CORIO LANUS

DRAMATIS PERSONÆ¹

CAIUS MARCIUS, afterwards CAIUS MARCIUS CORIOLANUS.

TITUS LARTIUS, }
COMINIUS, } generals against the Volscians.

MENENIUS AGRIPPA, friend to Coriolanus.

SICINIUS VELUTUS, }
JUNIUS BRUTUS, } tribunes of the people.

YOUNG MARCIUS, son of Coriolanus.

A Roman Herald.

TULLUS AUFIDIUS, general of the Volscians.

Lieutenant to Aufidius.

Conspirators with Aufidius.

A Citizen of Antium.

Two Volscian Guards.

VOLUMNIA, mother to Coriolanus.

VIRGILIA, wife to Coriolanus.

VALERIA, friend to Virgilia.

Gentlewoman attending on Virgilia.

Roman and Volscian Senators, Patricians, Ædiles, Lictors, Soldiers,
Citizens, Messengers, Servants to Aufidius, and other Attendants.

SCENE: *Rome and the neighbourhood; Corioli and the neighbourhood; Antium*

¹ The piece was first printed in the First Folio of 1623. The First Act is there headed "Actus Primus. Scæna Prima," but there is no other scenic subdivision. Rowe first supplied a list of the "Dramatis personæ," and full scenic subdivisions, with descriptions of the scene.

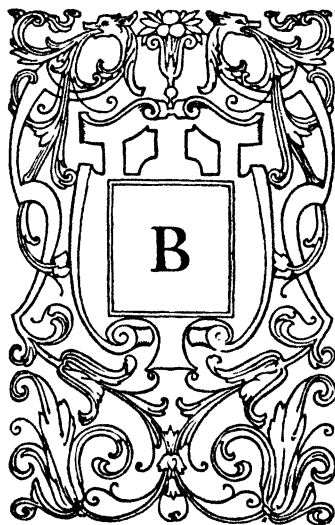


ACT FIRST — SCENE I — ROME

A STREET

Enter a company of mutinous Citizens, with staves, clubs, and other weapons

FIRST CITIZEN



BEFORE WE PROCEED
any further, hear me speak.

ALL. Speak, speak.

FIRST CIT. You are all resolved rather to die than to famish?

ALL. Resolved, resolved.

FIRST CIT. First, you know Caius Marcius is chief enemy to the people.

ALL. We know't, we know't.

FIRST CIT. Let us kill him, and we'll have corn at our own price. Is 't a verdict? 10

ALL. No more talking on 't; let it be done: away, away!

¹⁰ *Is 't a verdict?*] Is that our unanimous decision?

SEC. CIT. One word, good citizens.

FIRST CIT. We are accounted poor citizens; the patricians, good. What authority surfeits on would relieve us: if they would yield us but the superfluity while it were wholesome, we might guess they relieved us humanely; but they think we are too dear: the leanness that afflicts us, the object of our misery, is as an inventory to particularize their abundance; our sufferance is ²⁰ a gain to them. Let us revenge this with our pikes, ere we become rakes: for the gods know I speak this in hunger for bread, not in thirst for revenge.

SEC. CIT. Would you proceed especially against Caius Marcius?

ALL. Against him first: he's a very dog to the commonalty.

SEC. CIT. Consider you what services he has done for his country?

FIRST CIT. Very well; and could be content to give ³⁰ him good report for 't, but that he pays himself with being proud.

SEC. CIT. Nay, but speak not maliciously.

15 *good*] in the mercantile sense of substantial, well to do. Cf. *Merch. of Ven.*, I, iii, 12: "Antonio is a *good* man."

18 *they think we are too dear*] they think the expense of maintaining us is more than we are worth.

19 *object*] outward aspect, spectacle.

20 *particularize*] describe in detail.

20-21 *our sufferance . . . to them*] they gain by our suffering. The general sense is that our loss is their gain.

22 *we become rakes*] a reference to the proverbial expression "as lean as a rake." "Rake" is naturally associated with "pikes," which was sometimes used for "pitchforks" as well as in its ordinary sense of "dagger."

FIRST CIT. I say unto you, what he hath done famously, he did it to that end: though soft-conscienced men can be content to say it was for his country, he did it to please his mother and to be partly proud; which he is, even to the altitude of his virtue.

SEC. CIT. What he cannot help in his nature, you account a vice in him. You must in no way say he is 40 covetous.

FIRST CIT. If I must not, I need not be barren of accusations; he hath faults, with surplus, to tire in repetition. [*Shouts within.*] What shouts are these? The other side o' the city is risen: why stay we prating here? to the Capitol!

ALL. Come, come.

FIRST CIT. Soft! who comes here?

Enter MENENIUS AGRIPPA

SEC. CIT. Worthy Menenius Agrippa; one that hath always loved the people. 50

FIRST CIT. He's one honest enough: would all the rest were so!

MEN. What work's, my countrymen, in hand? where go you

With bats and clubs? the matter? speak, I pray you.

FIRST CIT. Our business is not unknown to the senate; they have had inkling, this fortnight, what we in-

37-38 and to be partly proud . . . virtue] and in part to indulge his pride; he is fully as proud as he is valorous.

55 FIRST CIT.] This and all this citizen's speeches to the end of the scene are given in the Folios to the "Second Citizen," from whom Capell

tend to do, which now we'll show 'em in deeds. They say poor suitors have strong breaths: they shall know we have strong arms too.

MEN. Why, masters, my good friends, mine honest neighbours,

60

Will you undo yourselves?

FIRST CIT. We cannot, sir, we are undone already.

MEN. I tell you, friends, most charitable care
Have the patricians of you. For your wants,
Your suffering in this dearth, you may as well
Strike at the heaven with your staves as lift them
Against the Roman state; whose course will on
The way it takes, cracking ten thousand curbs
Of more strong link asunder than can ever
Appear in your impediment. For the dearth,
The gods, not the patricians, make it, and
Your knees to them, not arms, must help. Alack,
You are transported by calamity
Thither where more attends you, and you slander
The helms o' the state, who care for you like fathers,
When you curse them as enemies.

70

FIRST CIT. Care for us! True, indeed! They ne'er cared for us yet: suffer us to famish, and their store-houses crammed with grain; make edicts for usury, to

transferred them to the "First Citizen." The "Second Citizen" has previously shown himself favourable to Coriolanus (Cf. ll. 28, 33 and 39, *supra*).

75 *helms*] helmsmen, pilots.

78-80 *suffer us to famish . . . usurers*] Plutarch distinguishes two separate popular outbreaks, one on account of the extortion of usurers, and the other on account of famine. Shakespeare combines the two.

support usurers; repeal daily any wholesome act established against the rich, and provide more piercing statutes daily, to chain up and restrain the poor. If the wars eat us not up, they will; and there's all the love they bear us.

MEN. Either you must
Confess yourselves wondrous malicious,
Or be accused of folly. I shall tell you
A pretty tale: it may be you have heard it;
But, since it serves my purpose, I will venture
To stale 't a little more.

90

FIRST CIT. Well, I'll hear it, sir: yet you must not think to fob off our disgrace with a tale: but, an 't please you, deliver.

MEN. There was a time when all the body's members
Rebell'd against the belly; thus accused it:
That only like a gulf it did remain
I' the midst o' the body, idle and unactive,
Still cupboarding the viand, never bearing
Like labour with the rest; where the other instruments

90 *stale* 't] make it common or familiar. Cf. *Ant. and Cleop.*, II, ii, 239-240: "Age cannot wither her, nor custom *stale* Her infinite variety." *Stale* is Theobald's emendation of the Folio reading *scale*, which however might well stand. "Scale" in the sense of "scatter," "disperse," "spread," is not uncommon in Elizabethan English and is still alive in dialect.

92 [*job off our disgrace*] offer a deceitful excuse for our hardship or injury, delude us in our misery. For the alternative form "fubbed off" cf. 2 *Hen.* IV, II, i, 32.

94-161 *There was a time . . . must have bale*] The whole of Menenius' story is drawn substantially from North's rendering of Plutarch.

99 *where*] whereas.

Did see and hear, devise, instruct, walk, feel, 100
And, mutually participate, did minister
Unto the appetite and affection common
Of the whole body. The belly answer'd —

FIRST CIT. Well, sir, what answer made the belly?

MEN. Sir, I shall tell you. With a kind of smile,
Which ne'er came from the lungs, but even thus —
For, look you, I may make the belly smile
As well as speak — it tauntingly replied
To the discontented members, the mutinous parts
That envied his receipt; even so most fitly 110
As you malign our senators for that
They are not such as you.

FIRST CIT. Your belly's answer? What!
The kingly-crowned head, the vigilant eye,
The counsellor heart, the arm our soldier,
Our steed the leg, the tongue our trumpeter,
With other muniments and petty helps
In this our fabric, if that they —

MEN. What then?
'Fore me, this fellow speaks! what then? what then?

FIRST CIT. Should by the cormorant belly be re-
strain'd,
Who is the sink o' the body, —

MEN. Well, what then? 120

105-106 *a kind of smile . . . lungs*] Hearty laughter was commonly supposed to come direct from the lungs. Cf. *As you like it*, II, vii, 30: "My lungs began to crow like chanticleer."

110 *most fitly*] exactly.

114 *counsellor heart*] The heart was reckoned the seat of the understanding. Cf. line 134, *infra*.

FIRST CIT. The former agents, if they did complain,
What could the belly answer?

MEN. I will tell you;
If you'll bestow a small — of what you have little —
Patience awhile, you'll hear the belly's answer.

FIRST CIT. You're long about it.

MEN. Note me this, good friend;
Your most grave belly was deliberate,
Not rash like his accusers, and thus answer'd:
"True is it, my incorporate friends," quoth he,
"That I receive the general food at first,
Which you do live upon; and fit it is, 130
Because I am the store-house and the shop
Of the whole body: but, if you do remember,
I send it through the rivers of your blood,
Even to the court, the heart, to the seat o' the brain;
And, through the cranks and offices of man,
The strongest nerves and small inferior veins
From me receive that natural competency
Whereby they live: and though that all at once,
You, my good friends," — this says the belly, mark
me, —

FIRST CIT. Ay, sir; well, well.

MEN. "Though all at once cannot
See what I do deliver out to each, 141
Yet I can make my audit up, that all

134 *to the seat o' the brain*] even to the royal residence of the thinking faculty, which, according to the old physiology, was the heart. Cf. line 114, *supra*, and note.

135 *cranks and offices*] winding passages and working-chambers.

136 *nerves*] sinews, muscle.

From me do back receive the flour of all,
And leave me but the bran." What say you to 't?

FIRST CIT. It was an answer: how apply you this?

MEN. The senators of Rome are this good belly,
And you the mutinous members: for examine
Their counsels and their cares, digest things rightly
Touching the weal o' the common, you shall find
No public benefit which you receive 150
But it proceeds or comes from them to you
And no way from yourselves. What do you think,
You, the great toe of this assembly?

FIRST CIT. I the great toe! why the great toe?

MEN. For that, being one o' the lowest, basest,
poorest,
Of this most wise rebellion, thou go'st foremost:
Thou rascal, that art worst in blood to run,
Lead'st first to win some vantage.
But make you ready your stiff bats and clubs:
Rome and her rats are at the point of battle; 160
The one side must have bale.

Enter CAIUS MARCIUS

Hail, noble Marcius!

MAR. Thanks. What's the matter, you dissentious
rogues,

148 *digest*] The Folios give the older form *disgest*.

149 *weal o' the common*] welfare of the common people.

157 *rascal*] The word was specifically applied to a deer in bad condition
and unfit for the chase.

in blood to run] in condition for running.

161 *have bale*] suffer ruin. "Bale" had become an archaic word in
Shakespeare's day.

That, rubbing the poor itch of your opinion,
Make yourselves scabs?

FIRST CIT. We have ever your good word.

MAR. He that will give good words to thee will flatter
Beneath abhorring. What would you have, you curs,
That like nor peace nor war? the one affrights you,
The other makes you proud. He that trusts to you,
Where he should find you lions, finds you hares,
Where foxes, geese: you are no surer, no, 170
Than is the coal of fire upon the ice,
Or hailstone in the sun. Your virtue is
To make him worthy whose offence subdues him
And curse that justice did it. Who deserves greatness
Deserves your hate; and your affections are
A sick man's appetite, who desires most that
Which would increase his evil. He that depends
Upon your favours swims with fins of lead
And hews down oaks with rushes. Hang ye! Trust ye?
With every minute you do change a mind, 180
And call him noble that was now your hate,
Him vile that was your garland. What's the matter,

164 *scabs*] a common term of contemptuous reproach. Its quibbling use in association with "itch" is not uncommon in Shakespeare. Cf. *Much Ado*, III, iii, 92-93.

166 *Beneath abhorring*] What is beneath contempt.

172-174 *Your virtue is . . . did it*] Your notion of virtue is to treat as worthy of honour him who is brought low or conquered by crime, and to curse that justice which paid him his deserts.

182 *your garland*] your ornament, your crown. Cf. *Ant. and Cleop.* IV. xv, 64: "wither'd is the *garland* of the war."

That in these several places of the city
You cry against the noble senate, who,
Under the gods, keep you in awe, which else
Would feed on one another? What's their seeking?

MEN. For corn at their own rates; whereof, they say,
The city is well stored.

MAR. Hang 'em! They say!
They'll sit by the fire, and presume to know
What's done i' the Capitol; who's like to rise, 190
Who thrives and who declines; side factions and give
out

Conjectural marriages; making parties strong,
And feebling such as stand not in their liking
Below their cobbled shoes. They say there's grain
enough!

Would the nobility lay aside their ruth,
And let me use my sword, I 'ld make a quarry
With thousands of these quarter'd slaves, as high
As I could pick my lance.

MEN. Nay, these are almost thoroughly persuaded;
For though abundantly they lack discretion, 200
Yet are they passing cowardly. But, I beseech you,
What says the other troop?

191 *side factions and give out*] (who) take sides in or support factions,
and (who) announce.

192 *making parties strong*] strengthening some parties or factions.

195 *their ruth*] their pitying tenderness.

196 *a quarry*] a heap of deer slaughtered in the chase.

197 *quarter'd slaves*] slaves cut down by the sword. Cf. *Jul. Cæs.*, III, i,
268: "Their infants *quarter'd* with the hands of war."

198 *pick*] pitch.

MAR. They are dissolved: hang 'em!
They said they were an-hungry; sigh'd forth proverbs,
That hunger broke stone walls, that dogs must eat,
That meat was made for mouths, that the gods sent not
Corn for the rich men only: with these shreds
They vented their complainings; which being answer'd,
And a petition granted them, a strange one —
To break the heart of generosity 209
And make bold power look pale — they threw their caps
As they would hang them on the horns o' the moon,
Shouting their emulation.

MEN. What is granted them?

MAR. Five tribunes to defend their vulgar wisdoms,
Of their own choice: one's Junius Brutus,
Sicinius Velutus, and I know not — 'Sdeath!
The rabble should have first unroof'd the city,
Ere so prevail'd with me: it will in time
Win upon power and throw forth greater themes
For insurrection's arguing.

MEN. This is strange.

MAR. Go get you home, you fragments! 220

Enter a Messenger, hastily

MESS. Where's Caius Marcius?

MAR. Here: what's the matter?

206 *these shreds*] these odds and ends.

209 *To break the heart of generosity*] To take the heart or life out of the power of nobility, to give the power of the nobles its deathblow.

212 *emulation*] envy or factious rivalry.

219 *For insurrection's arguing*] To be discussed by means of insurrection.

MESS. The news is, sir, the Volsces are in arms.

MAR. I am glad on 't: then we shall ha' means to
vent

Our musty superfluity. See, our best elders.

*Enter COMINIUS, TITUS LARTIUS, and other Senators; JUNIUS
BRUTUS and SICINIUS VELUTUS*

FIRST SEN. Marcius, 't is true that you have lately
told us;

The Volsces are in arms.

MAR. They have a leader,
Tullus Aufidius, that will put you to 't.
I sin in envying his nobility;
And were I any thing but what I am,
I would wish me only he.

COM. You have fought together? 230

MAR. Were half to half the world by the ears, and he
Upon my party, I'd revolt, to make
Only my wars with him: he is a lion
That I am proud to hunt.

FIRST SEN. Then, worthy Marcius,
Attend upon Cominius to these wars.

COM. It is your former promise.

MAR. Sir, it is;
And I am constant. Titus Lartius, thou

223-224 *vent Our musty superfluity*] work off our mouldy superfluity of
population.

227 *put you to 't*] put you on your mettle.

232 *Upon my party*] On my side.

Shalt see me once more strike at Tullus' face.

What, art thou stiff? stand'st out?

TIT.

No, Caius Marcius;

I'll lean upon one crutch, and fight with t' other, 240
Ere stay behind this business.

MEN.

O, true-bred!

FIRST SEN. Your company to the Capitol; where, I
know,

Our greatest friends attend us.

TIT.

[*To Com.*] Lead you on.

[*To Mar.*] Follow Cominius; we must follow you;
Right worthy you priority.

COM.

Noble Marcius!

FIRST SEN. [*To the Citizens*] Hence to your homes; be
gone!

MAR.

Nay, let them follow:

The Volsces have much corn; take these rats thither
To gnaw their garners. Worshipful mutiners,
Your valour puts well forth: pray, follow.

[*Citizens steal away. Exeunt all but Sicinius and Brutus.*]

SIC. Was ever man so proud as is this Marcius? 250

BRU. He has no equal.

SIC. When we were chosen tribunes for the people, —

BRU. Mark'd you his lip and eyes?

SIC.

Nay, but his taunts.

239 *art thou stiff?*] are your limbs too stiff to join in fight?

245 *Noble Marcius!*] Thus the Folios. Theobald substituted *Noble Lartius!* but the change is needless.

248–249 *Worshipful mutiners . . . forth*] Honoured rebels, your valour looks promising. The form “mutineer” is found in *Tempest*, III, ii, 34, and “mutine” in *Hamlet*, V, ii, 6. “Mutiner” is not found elsewhere in Shakespeare.

BRU. Being moved, he will not spare to gird the gods.

SIC. Bemock the modest moon.

BRU. The present wars devour him ! he is grown Too proud to be so valiant.

SIC. Such a nature,
Tickled with good success, disdains the shadow
Which he treads on at noon : but I do wonder
His insolence can brook to be commanded 260
Under Cominius.

BRU. Fame, at the which he aims,
In whom already he's well graced, cannot
Better be held, nor more attain'd, than by
A place below the first : for what miscarries
Shall be the general's fault, though he perform
To the utmost of a man ; and giddy censure
Will then cry out of Marcius "O, if he
Had borne the business !"

SIC. Besides, if things go well,
Opinion, that so sticks on Marcius, shall
Of his demerits rob Cominius.

BRU. Come : 270
Half all Cominius' honours are to Marcius,

254 *gird*] sneer at.

257 *Too proud to be*] Too proud of being.

258 *Tickled with good success*] Pleased, put in a good humour by the good result of his activity.

266 *giddy*] inexperienced, thoughtless.

270 *demerits*] The general repute that Marcius so firmly enjoys shall rob Cominius of his due praise. "Demerits" is constantly used in the sense of "merits."

Though Marcius earn'd them not; and all his faults
To Marcius shall be honours, though indeed
In aught he merit not.

SIC. Let 's hence, and hear
How the dispatch is made; and in what fashion,
More than his singularity, he goes
Upon this present action.

BRU. Let 's along. [Exeunt.

SCENE II — CORIOLI

THE SENATE-HOUSE

Enter TULLUS AUFIDIUS, with Senators of Corioli

FIRST SEN. So, your opinion is, Aufidius,
That they of Rome are enter'd in our counsels,
And know how we proceed.

AUF. Is it not yours?
What ever have been thought on in this state,
That could be brought to bodily act ere Rome
Had circumvention? 'T is not four days gone
Since I heard thence: these are the words: I think

276 *More than his singularity*] Apart from the (haughty manner that is)
characteristic of his individuality.

2 *are enter'd in our counsels*] have gained entry into or knowledge of our
counsels.

6 *Had circumvention*] Had got the knowledge wherewith to circumvent
or outwit our plans.

I have the letter here: yes, here it is:

[*Reads*] "They have press'd a power, but it is not known
Whether for east or west: the dearth is great; 10
The people mutinous: and it is rumour'd,
Cominius, Marcius your old enemy,
Who is of Rome worse hated than of you,
And Titus Lartius, a most valiant Roman,
These three lead on this preparation
Whither 't is bent: most likely 't is for you:
Consider of it."

FIRST SEN. Our army 's in the field:
We never yet made doubt but Rome was ready
To answer us.

AUF. Nor did you think it folly
To keep your great pretences veil'd till when 20
They needs must show themselves; which in the
hatching,
It seem'd, appear'd to Rome. By the discovery
We shall be shorten'd in our aim, which was
To take in many towns ere almost Rome
Should know we were afoot.

SEC. SEN. Noble Aufidius,
Take your commission; hie you to your bands:

9 (Stage Direction) [*Reads*] Theobald read *Reading*. The Folios omit the stage direction altogether. Shakespeare's letters are usually in prose.

press'd a power] impressed or enlisted troops by force.

15 *preparation*] army ready for the field.

20 *great pretences*] important intentions.

23 *shorten'd in our aim*] hindered in our project.

24 *take in*] conquer, subdue: a common usage. Cf. III, ii, 59, *infra*.

Let us alone to guard Corioli:
 If they set down before 's, for the remove
 Bring up your army; but, I think, you'll find
 They've not prepared for us.

AUF. O, doubt not that; 30
 I speak from certainties. Nay, more,
 Some parcels of their power are forth already,
 And only hitherward. I leave your honours.
 If we and Caius Marcius chance to meet,
 'T is sworn between us, we shall ever strike
 Till one can do no more.

ALL. The gods assist you!

AUF. And keep your honours safe!

FIRST SEN. Farewell.

SEC. SEN. Farewell.

ALL. Farewell. [Exeunt.]

SCENE III — ROME

A ROOM IN MARCIUS' HOUSE

Enter VOLUMNIA and VIRGILIA: they set them down on two low stools, and sew

VOL. I pray you, daughter, sing, or express yourself
 in a more comfortable sort: if my son were my husband,
 I should freelier rejoice in that absence wherein he won
 honour than in the embracements of his bed where he
 would show most love. When yet he was but tender-

28-29 *If they . . . your army*] If the Romans sit down before (*i. e.*, be-
 siege) us, bring up the army in order to remove or dislodge them.

35 *we shall ever strike*] we shall keep on attacking one another.

2 *comfortable*] cheerful.

bodied, and the only son of my womb; when youth with comeliness plucked all gaze his way; when, for a day of kings' entreaties, a mother should not sell him an hour from her beholding; I, considering how honour would become such a person; that it was no better than picture-like to hang by the wall, if renown made it not stir, was pleased to let him seek danger where he was like to find fame. To a cruel war I sent him; from whence he returned, his brows bound with oak. I tell thee, daughter, I sprang not more in joy at first hearing he was a man-child than now in first seeing he had proved himself a man.

VIR. But had he died in the business, madam: how then?

VOL. Then his good report should have been my son; I therein would have found issue. Hear me profess sincerely: had I a dozen sons, each in my love alike, and none less dear than thine and my good Marcius, I had rather had eleven die nobly for their country than one voluptuously surfeit out of action.

Enter a Gentlewoman

GENT. Madam, the Lady Valeria is come to visit you.

VIR. Beseech you, give me leave to retire myself.

6-7 *when youth . . . his way*] when his youthful beauty attracted every one's attention.

14 *his brows bound with oak*] a crown of oak leaves was awarded to any soldier who saved a companion's life in battle. Cf. II, i, 118, and II, ii, 96, *infra*. Coriolanus, according to Plutarch, performed this exploit in his first campaign, and won the oak-leaf garland.

27 *retire myself*] withdraw.

VOL. Indeed, you shall not.

Methinks I hear hither your husband's drum;
See him pluck Aufidius down by the hair; 30
As children from a bear, the Volsces shunning him:
Methinks I see him stamp thus, and call thus:
"Come on, you cowards! you were got in fear,
Though you were born in Rome:" his bloody brow
With his mail'd hand then wiping, forth he goes,
Like to a harvest-man that 's task'd to mow
Or all, or lose his hire.

VIR. His bloody brow! O Jupiter, no blood!

VOL. Away, you fool! it more becomes a man 40
Than gilt his trophy: the breasts of Hecuba,
When she did suckle Hector, look'd not lovelier
Than Hector's forehead when it spit forth blood
At Grecian sword, contemning. Tell Valeria
We are fit to bid her welcome. *[Exit Gent.*

VIR. Heavens bless my lord from fell Aufidius!

VOL. He'll beat Aufidius' head below his knee,
And tread upon his neck.

33 *got*] begotten.

40 *Than gilt his trophy*] Thangold or gilding becomes the decorated monument or memorial set up in honour of a general's victory.

43 *At Grecian sword, contemning*] Thus Collier; "contemning" being treated as a participle used adverbially, i. e., "contemptuously." The First Folio reads *At Grecian sword. Contemning, tell* (as if "Contemning" were the name of an attendant gentlewoman). The Second and Third Folios read substantially *Contending: tell* while the Fourth Folio reads *contending: tell*. Capell's reading *At Grecian swords' contending. — Tell* makes fair sense, though Collier's change is an improvement, and adheres more closely to the First Folio form *Contemning*.

Enter VALERIA, with an Usher and Gentlewoman

VAL. My ladies both, good day to you.

VOL. Sweet madam.

VIR. I am glad to see your ladyship.

50

VAL. How do you both? you are manifest housekeepers. What are you sewing here? A fine spot, in good faith. How does your little son?

VIR. I thank your ladyship; well, good madam.

VOL. He had rather see the swords and hear a drum than look upon his schoolmaster.

VAL. O' my word, the father's son: I'll swear, 't is a very pretty boy. O' my troth, I looked upon him o' Wednesday half an hour together; has such a confirmed countenance. I saw him run after a gilded butterfly; 60 and when he caught it, he let it go again; and after it again; and over and over he comes, and up again; caught it again: or whether his fall enraged him, or how 't was, he did so set his teeth, and tear it; O, I warrant, how he mammocked it!

VOL. One on 's father's moods.

VAL. Indeed, la, 't is a noble child.

51-52 *manifest housekeepers*] evident stay-at-homes.

52 *A fine spot*] A small or delicate pattern in the embroidery. Cf. *Othello*, III, iii, 438-439: "a handkerchief *Spotted* with strawberries."

59 *confirmed countenance*] steady, firm look. Cf. *Much Ado*, V, iv, 17: "Which I will do with *confirm'd countenance*."

65 *mammocked*] tore in pieces. "Mammock" is often found in the sense of morsel or fragment.

66 *moods*] fits of passion.

VIR. A crack, madam.

VAL. Come, lay aside your stitchery; I must have you play the idle huswife with me this afternoon. 70

VIR. No, good madam; I will not out of doors.

VAL. Not out of doors!

VOL. She shall, she shall.

VIR. Indeed, no, by your patience; I'll not over the threshold till my lord return from the wars.

VAL. Fie, you confine yourself most unreasonably: come, you must go visit the good lady that lies in.

VIR. I will wish her speedy strength, and visit her with my prayers; but I cannot go thither.

VOL. Why, I pray you? 80

VIR. 'T is not to save labour, nor that I want love.

VAL. You would be another Penelope: yet, they say, all the yarn she spun in Ulysses' absence did but fill Ithaca full of moths. Come; I would your cambric were sensible as your finger, that you might leave pricking it for pity. Come, you shall go with us.

VIR. No, good madam, pardon me; indeed, I will not forth.

VAL. In truth, la, go with me, and I'll tell you excellent news of your husband. 90

VIR. O, good madam, there can be none yet.

VAL. Verily, I do not jest with you; there came news from him last night.

VIR. Indeed, madam?

VAL. In earnest, it's true; I heard a senator speak it.

68 *A crack*] A sprightly precocious lad.

85 *sensible*] sensitive, susceptible of feeling.

Thus it is: the Volsces have an army forth; against whom Cominius the general is gone, with one part of our Roman power: your lord and Titus Lartius are set down before their city Corioli; they nothing doubt prevailing, and to make it brief wars. This is true, on mine honour; and so, I pray, go with us. 101

VIR. Give me excuse, good madam; I will obey you in every thing hereafter.

VOL. Let her alone, lady; as she is now, she will but disease our better mirth.

VAL. In troth, I think she would. Fare you well, then. Come, good sweet lady. Prithee, Virgilia, turn thy solemnness out o' door, and go along with us.

VIR. No, at a word, madam; indeed, I must not. I wish you much mirth. 110

VAL. Well then, farewell. [Exeunt.

SCENE IV — BEFORE CORIOLI

Enter, with drum and colours, MARCIUS, TITUS LARTIUS, Captains and Soldiers. To them a Messenger

MAR. Yonder comes news: a wager they have met.

LART. My horse to yours, no.

99 *Corioli*] Pope's correction of the Folios, which never adopt this, the correct classical, form. The First Folio here reads *Carioles*, the Second, *Cariolus*, and the Third and Fourth, *Coriolus*.

99-100 *they nothing . . . brief wars*] they have no sort of doubt of their victory and of making the war a brief one.

105 *disease*] spoil.

109 *at a word*] in short, once for all.

MAR. 'T is done.

LART. Agreed.

MAR. Say, has our general met the enemy?

MESS. They lie in view; but have not spoke as yet.

LART. So, the good horse is mine.

MAR. I'll buy him of you.

LART. No, I'll nor sell nor give him: lend you him I will

For half a hundred years. Summon the town.

MAR. How far off lie these armies?

MESS. Within this mile and half.

MAR. Then shall we hear their 'larum, and they ours.
Now, Mars, I prithee, make us quick in work, 10
That we with smoking swords may march from hence,
To help our fielded friends! Come, blow thy blast.

They sound a parley. Enter two Senators with others, on the walls.

Tullus Aufidius, is he within your walls?

FIRST SEN. No, nor a man that fears you less than he,
That's lesser than a little. Hark, our drums

[Drum afar off.]

Are bringing forth our youth! we'll break our walls,
Rather than they shall pound us up: our gates,
Which yet seem shut, we have but pinn'd with rushes;
They'll open of themselves. Hark you, far off!

[Alarum far off.]

4 *spoke*] given the signal to engage.

12 *our fielded friends*] our friends encamped on the field of battle.

14 *less than he*] there is a tangle here; "less than" has the effect of "more than." The meiosis is due to the common practice of employing the double negative to emphasise a negative intention.

17 *pound us up*] imprison us, bottle us up.

There is Aufidius; list, what work he makes 20
Amongst your cloven army.

MAR. O, they are at it!

LART. Their noise be our instruction. Ladders, ho!

Enter the army of the Volsces

MAR. They fear us not, but issue forth their city.
Now put your shields before your hearts, and fight
With hearts more proof than shields. Advance, brave

Titus:

They do disdain us much beyond our thoughts,
Which makes me sweat with wrath. Come on, my
fellows:

He that retires, I'll take him for a Volsce,
And he shall feel mine edge.

*Alarum. The Romans are beat back to their trenches. Re-enter
MARCUS, cursing*

MAR. All the contagion of the south light on you, 30
You shames of Rome! you herd of — Boils and
plagues

Plaster you o'er; that you may be abhorr'd
Farther than seen, and one infect another
Against the wind a mile! You souls of geese,

25 *more proof*] more tried, better tested, stouter.

30 *the south*] the south wind which was supposed to bring pestilence
in its train. Cf. *Cymb.*, II, iii, 131: "The *south-fog* rot him."

31 *you herd of —*] Johnson inserted the dash. Marcius' fury does not
permit him to end the sentence coherently.

That bear the shapes of men, how have you run
 From slaves that apes would beat! Pluto and hell!
 All hurt behind; backs red, and faces pale
 With flight and agued fear! Mend, and charge home,
 Or, by the fires of heaven, I'll leave the foe,
 And make my wars on you: look to't: come on; 40
 If you'll stand fast, we'll beat them to their wives,
 As they us to our trenches followed.

Another alarum. The Volscies fly, and MARCIUS follows them to the gates

So, now the gates are ope: now prove good seconds
 'Tis for the followers fortune widens them,
 Not for the fliers: mark me, and do the like.

[Enters the gates.]

FIRST SOL. Fool-hardiness; not I.

SEC. SOL. Nor I. *[Marcius is shut in.]*

FIRST SOL. See, they have shut him in.

ALL. To the pot, I warrant him.
[Alarum continues.]

Re-enter TITUS LARTIUS

LART. What is become of Marcius?

ALL. Slain, sir, doubtless.

38 *agued fear*] trembling fear; trembling being a main characteristic of an ague fit.

Mend] correct your errors.

39 *the fires of heaven*] apparently, the stars. "Fires of hell" would seem to be more appropriate to the context.

48 *To the pot*] To ruin; still commonly employed in the vulgarism "gone to pot."

FIRST SOL. Following the fliers at the very heels, 50
 With them he enters; who, upon the sudden,
 Clapp'd to their gates: he is himself alone,
 To answer all the city.

LART. O noble fellow!
 Who sensibly outdares his senseless sword,
 And, when it bows, stands up! Thou art left,

Marcius:

A carbuncle entire, as big as thou art,
 Were not so rich a jewel. Thou wast a soldier
 Even to Cato's wish, not fierce and terrible
 Only in strokes; but, with thy grim looks and 60
 The thunder-like percussion of thy sounds,
 Thou madest thine enemies shake, as if the world
 Were feverous and did tremble.

54 *sensibly*] consciously, with full consciousness of his peril.

57-58 *Thou wast a soldier . . . Cato's wish*] Theobald's emendation of the unintelligible reading *Calves* (for *Cato's*) of the First Folio, and *Calves* of the Second, Third, and Fourth Folios. Marcus Porcius Cato, the elder, called "the censor," the great Roman soldier and moralist, who distinguished himself in the second Punic war, lived some two and a half centuries after Coriolanus (234-149 B. C.). But the anachronistic reference to him in the text here may well be due to Shakespeare's hasty misreading of Plutarch, who wrote of Coriolanus that he "was even such another as Cato would have a soldier and a captain to be." This personal comment of the Greek biographer Shakespeare converts into an admiring contemporary judgment on Coriolanus.

61-62 *as if . . . tremble*] Cf. *Macb.*, II, iii, 58-59: "some say, the earth *Was feverous and did shake.*"

Re-enter MARCIUS, bleeding, assaulted by the enemy

FIRST SOL.

Look, sir.

LART.

O, 'tis Marcius!

Let's fetch him off, or make remain alike.

[They fight, and all enter the city.]

SCENE V — WITHIN CORIOLI

A STREET

Enter certain Romans, with spoils

FIRST ROM. This will I carry to Rome.

SEC. ROM. And I this.

THIRD ROM. A murrain on't! I took this for silver.

[Alarum continues still afar off.]

Enter MARCIUS and TITUS LARTIUS with a trumpet

MAR. See here these movers that do prize their hours
At a crack'd drachma! Cushions, leaden spoons,
Irons of a doit, doublets that hangmen would

63 *Let's fetch . . . alike*] Let us rescue him, or make our stay here with him.

3 (Stage Direction) *a trumpet*] a trumpeter.

4 *movers*] probably "stragglers," "loafers." In Plutarch Coriolanus complains at this point of the battle that his men "run straggling here and there."

hours] time. Thus the Folios. Rowe needlessly substituted *honours*.

5 *drachma*] the Greek coin, which would be unfamiliar at Rome. But Plutarch invariably reckons money in Greek currency.

6 *Irons of a doit*] Iron implements worth a doit, *i. e.*, the smallest copper coin.

Bury with those that wore them, these base slaves,
Ere yet the fight be done, pack up: down with them!
And hark, what noise the general makes! To him!
There is the man of my soul's hate, Aufidius, 10
Piercing our Romans: then, valiant Titus, take
Convenient numbers to make good the city;
Whilst I, with those that have the spirit, will haste
To help Cominius.

LART. Worthy sir, thou bleed'st;
Thy exercise hath been too violent
For a second course of fight.

MAR. Sir, praise me not;
My work hath yet not warm'd me: fare you well:
The blood I drop is rather physical
Than dangerous to me: to Aufidius thus
I will appear, and fight.

LART. Now the fair goddess, Fortune, 20
Fall deep in love with thee; and her great charms
Misguide thy opposers' swords! Bold gentleman,
Prosperity be thy page!

MAR. Thy friend no less
Than those she placeth highest! So farewell.

LART. Thou worthiest Marcius! [*Exit Marcius.*]
Go sound thy trumpet in the market-place;
Call thither all the officers o' the town,
Where they shall know our mind. Away! [*Exeunt.*]

16 *course of fight*] bout; "course" was technically used of a bout in bear-baiting. Cf. *Lear*, III, vii, 53: "I am tied to the stake, and I must stand *the course*."

18 *physical*] wholesome, medicinal.

23 *be thy page*] attend thee, follow thee, as a page boy.

SCENE VI — NEAR THE CAMP OF COMINIUS

Enter COMINIUS, as it were in retire, with Soldiers

COM. Breathe you, my friends: well fought; we are
come off

Like Romans, neither foolish in our stands,
Nor cowardly in retire: believe me, sirs,
We shall be charged again. Whiles we have struck,
By interims and conveying gusts we have heard
The charges of our friends. Ye Roman gods,
Lead their successes as we wish our own,
That both our powers, with smiling fronts encountering,
May give you thankful sacrifice!

Enter a Messenger

Thy news?

MESS. The citizens of Corioli have issued, 10
And given to Lartius and to Marcius battle:
I saw our party to their trenches driven,
And then I came away.

COM. Though thou speak'st truth,
Methinks thou speak'st not well. How long is't since?

1-3 *we are come off . . . retire*] we have broken off the engagement like
Romans, neither foolishly making hopeless resistance nor beating a
retreat in cowardly wise.

5 *By interims and conveying gusts*] At intervals and by gusts of wind bring-
ing the noise.

6 *Ye*] Hanmer's correction of the Folio *The*.

10 *issued*] issued forth in a sortie.

MESS. Above an hour, my lord. 15

COM. 'Tis not a mile; briefly we heard their drums:
How couldst thou in a mile confound an hour,
And bring thy news so late?

MESS. Spies of the Volsces
Held me in chase, that I was forced to wheel
Three or four miles about; else had I, sir, 20
Half an hour since brought my report.

Enter MARCIUS

COM. Who's yonder,
That does appear as he were flay'd? O gods!
He has the stamp of Marcius; and I have
Before-time seen him thus.

MAR. Come I too late?

COM. The shepherd knows not thunder from a tabor
More than I know the sound of Marcius' tongue
From every meaner man.

MAR. Come I too late?

COM. Ay, if you come not in the blood of others,
But mantled in your own.

MAR. O, let me clip ye
In arms as sound as when I woo'd; in heart 30
As merry as when our nuptial day was done,
And tapers burn'd to bedward!

COM. Flower of warriors,
How is't with Titus Lartius?

16 *briefly*] a short time ago.

17 *confound*] waste or spend. Cf. *1 Hen. IV*, I, iii, 100: "He did *confound* the best part of an hour."

25 *tabor*] kettledrum.

MAR. As with a man busied about decrees:
 Condemning some to death, and some to exile;
 Ransoming him or pitying, threatening the other;
 Holding Corioli in the name of Rome,
 Even like a fawning greyhound in the leash,
 To let him slip at will.

COM. Where is that slave
 Which told me they had beat you to your trenches? 40
 Where is he? call him hither.

MAR. Let him alone;
 He did inform the truth: but for our gentlemen,
 The common file — a plague! tribunes for them! —
 The mouse ne'er shunn'd the cat as they did budge
 From rascals worse than they.

COM. But how prevail'd you?

MAR. Will the time serve to tell? I do not think.
 Where is the enemy? are you lords o' the field?
 If not, why cease you till you are so?

COM. Marcius,
 We have at disadvantage fought, and did
 Retire to win our purpose. 50

MAR. How lies their battle? know you on which side
 They have placed their men of trust?

COM. As I guess, Marcius,
 Their bands i' the vaward are the Antiates,

36 *Ransoming him or pitying*] Taking ransom of one or setting him free
 out of pity.

43 *The common file*] The rank and file.

44 *budge*] move away, retreat.

51 *battle*] army arrayed for battle.

53 *the Antiates*] Pope's correction of the Folio reading *the Antients*.

Of their best trust; o'er them Aufidius,
Their very heart of hope.

MAR. I do beseech you,
By all the battles wherein we have fought,
By the blood we have shed together, by the vows
We have made to endure friends, that you directly
Set me against Aufidius and his Antiates;
And that you not delay the present, but,
Filling the air with swords advanced and darts,
We prove this very hour.

60

COM. Though I could wish
You were conducted to a gentle bath,
And balms applied to you, yet dare I never
Deny your asking: take your choice of those
That best can aid your action.

MAR. Those are they
That most are willing. If any such be here —
As it were sin to doubt — that love this painting
Wherein you see me smear'd; if any fear
Lesser his person than an ill report;
If any think brave death outweighs bad life,

70

Plutarch's words render the change irrefutable: "The bandes which were *in the vaward* [*i. e.*, the vanguard] of their battell were those of the *Antiates* whom they esteemed to be the warlikest men," etc. See also line 59, *infra*.

61 *advanced*] upraised.

69-70 *if any fear Lesser . . . report*] if any man cherish less fear on account of his personal safety than on account of a bad reputation, if any man set his character above his safety. "Lesser," which is read by the Third and Fourth Folios, is not uncommonly used for "less." The First and Second Folios read *Lessen*, which makes no sense.

And that his country's dearer than himself;
 Let him alone, or so many so minded,
 Wave thus, to express his disposition,
 And follow Marcius.

[*They all shout, and wave their swords; take him
 up in their arms, and cast up their caps.*]

O, me alone! make you a sword of me?
 If these shows be not outward, which of you
 But is four Volsces? none of you but is
 Able to bear against the great Aufidius
 A shield as hard as his. A certain number, 80
 Though thanks to all, must I select from all: the rest
 Shall bear the business in some other fight,
 As cause will be obey'd. Please you to march;
 And four shall quickly draw out my command,
 Which men are best inclined.

COM. March on, my fellows:
 Make good this ostentation, and you shall
 Divide in all with us. [Exeunt.]

76 *O, me alone! . . . me?*] Thus substantially the Folios, though Capell first inserted the note of interrogation at the end of the line. Marcius is rebuking the soldiers for taking him up all alone in their arms when he had just bidden them wave or brandish their swords. He reproaches his men with making a sword of him.

83 *As cause will be obey'd*] As occasion shall require.

84-85 *four . . . inclined*] four officers shall quickly select for my command men who seem best fitted for the enterprise.

86 *ostentation*] show of courage. "Ostentation" has no ironical shade of meaning here.

SCENE VII — THE GATES OF CORIOLI

TITUS LARTIUS, *having set a guard upon Corioli, going with drum and trumpet toward COMINIUS and CAIUS MARCIUS, enters with a Lieutenant, other Soldiers, and a Scout*

LART. So, let the ports be guarded: keep your duties,
As I have set them down. If I do send, dispatch
Those centuries to our aid; the rest will serve
For a short holding: if we lose the field,
We cannot keep the town.

LIEU. Fear not our care, sir.

LART. Hence, and shut your gates upon's.
Our guider, come; to the Roman camp conduct us.
[*Exeunt.*]

SCENE VIII — A FIELD OF BATTLE BETWEEN THE
ROMAN AND THE VOLSCIAN CAMPS

Alarum as in battle. Enter, from opposite sides, MARCIUS and AUFIDIUS

MAR. I'll fight with none but thee; for I do hate thee
Worse than a promise-breaker.

AUF. We hate alike:

Not Afric owns a serpent I abhor
More than thy fame and envy. Fix thy foot.

SCENE vii, 1 *ports*] gates; so V, vi, 6, *infra*.

3 *centuries*] companies of a hundred men each.

SCENE viii, 4 *thy fame and envy*] thy envied fame; probably a hendiadys.

But Theobald inserted a comma after *fame*, making *and envy* an elliptical phrase for "and [I also] envy [thy fame]," a clause balancing "I abhor" in line 3.

MAR. Let the first budger die the other's slave,
And the gods doom him after!

AUF. If I fly, Marcius,
Holloa me like a hare.

MAR. Within these three hours, Tullus,
Alone I fought in your Corioli walls,
And made what work I pleased: 't is not my blood
Wherein thou seest me mask'd; for thy revenge 10
Wrench up thy power to the highest.

AUF. Wert thou the Hector
That was the whip of your bragg'd progeny,
Thou shouldst not 'scape me here.

[*They fight, and certain Volsces come in the aid of Aufidius.*

Marcius fights till they be driven in breathless.

Officious, and not valiant, you have shamed me
In your condemned seconds. [Exeunt.]

SCENE IX — THE ROMAN CAMP

Flourish. Alarum. A retreat is sounded. Enter, from one side, COMINIUS with the Romans; from the other side, MARCIUS, with his arm in a scarf

COM. If I should tell thee o'er this thy day's work,
Thou'lt not believe thy deeds: but I'll report it,

6 *doom him after*] condemn him afterwards.

11 *Wrench up*] Screw up. Cf. *Macb.*, I, vii, 60: "But *screw* your courage to the sticking-place."

12 *the whip . . . progeny*] the scourging champion of your boasted race.
The Romans claimed descent from the Trojans. Hector was the most valiant of the Trojan chiefs.

14-15 *you have shamed . . . seconds*] you have shamed me by coming to my aid as damnable seconds.

Where senators shall mingle tears with smiles;
Where great patricians shall attend, and shrug,
I' the end admire; where ladies shall be frightened,
And, gladly quaked, hear more; where the dull
tribunes,

That, with the fusty plebeians, hate thine honours,
Shall say against their hearts "We thank the gods
Our Rome hath such a soldier."

Yet camest thou to a morsel of this feast, 10
Having fully dined before.

Enter TITUS LARTIUS, with his power, from the pursuit

LART. O general,
Here is the steed, we the caparison:
Hadst thou beheld —

MAR. Pray now, no more: my mother,
Who has a charter to extol her blood,
When she does praise me grieves me. I have done
As you have done; that's what I can: induced
As you have been; that's for my country:

6 *gladly quaked*] rejoicing in their trembling fears.

7 *plebeians*] usually as here accented by Shakespeare on the first syllable.

8 *against their hearts*] unwillingly, in spite of themselves.

10-11 *Yet camest thou . . . before*] This exploit of yours was but a morsel of this feast of war, seeing that you had had already a full meal of fighting at Corioli.

12 *Here is the steed . . . caparison*] Here is the man who performed the action. We were mere passive ornament of the show.

14 *a charter . . . blood*] a special right or privilege to praise her son.

Before the common distribution, at
Your only choice.

MAR. I thank you, general;
But cannot make my heart consent to take
A bribe to pay my sword: I do refuse it,
And stand upon my common part with those
That have beheld the doing.

40

[*A long flourish. They all cry "Marcius! Marcius!"
cast up their caps and lances: Cominius
and Lartius stand bare.*]

MAR. May these same instruments, which you
profane,
Never sound more! when drums and trumpets shall
I' the field prove flatterers, let courts and cities be
Made all of false-faced soothing!
When steel grows soft as the parasite's silk,
Let him be made a coverture for the wars!
No more, I say! For that I have not wash'd

40 (Stage Direction) *bare*] bareheaded.

41-46 *May these same instruments . . . coverture for the wars*] Coriolanus is deprecating the profanation of the warlike drums and trumpets by making them sound accompaniments to speeches of flattery and compliment. If these instruments of war take to playing the part of flatterers in the field of battle, we may very well expect courts and cities to be altogether given over to insincere and delusive flattery. When steel grows soft as the silk worn by the parasitic courtier, then his thin and flexible garment may serve for the uniform of war. The antecedent of "him" in line 46 seems to be "the parasite's silk," and the masculine gender is accounted for by the association of "parasite." *Coverture* is Steevens' substitution for the Folio reading *overture*, which might possibly mean the "prelude" or "preparation," and hence "protective equipment." But that sense is manifestly strained.

My nose that bled, or foil'd some debile wretch,
Which without note here's many else have done,
You shout me forth

50

In acclamations hyperbolical;
As if I loved my little should be dieted
In praises sauced with lies.

COM. Too modest are you;
More cruel to your good report than grateful
To us that give you truly: by your patience,
If 'gainst yourself you be incensed, we'll put you,
Like one that means his proper harm, in manacles,
Then reason safely with you. Therefore, be it
known,

As to us, to all the world, that Caius Marcius
Wears this war's garland: in token of the which,
My noble steed, known to the camp, I give him,
With all his trim belonging; and from this time,
For what he did before Corioli, call him,
With all the applause and clamour of the host,
CAIUS MARCIUS CORIOLANUS. Bear
The addition nobly ever!

60

[*Flourish. Trumpets sound, and drums.*]

ALL. Caius Marcius Coriolanus!

COR. I will go wash;
And when my face is fair, you shall perceive
Whether I blush, or no: howbeit, I thank you:

70

48 *or foil'd some debile wretch*] or because I have vanquished some feeble wretch.

50 *You shout me forth*] You attend me with shouts.

57 *his proper harm*] his own harm, harm to his own person.

I mean to stride your steed; and at all times
To undercrest your good addition
To the fairness of my power.

COM. So, to our tent;
Where, ere we do repose us, we will write
To Rome of our success. You, Titus Lartius,
Must to Corioli back: send us to Rome
The best, with whom we may articulate
For their own good and ours.

LART. I shall, my lord.

COR. The gods begin to mock me. I, that now
Refused most princely gifts, am bound to beg
Of my lord general.

COM. Take't ; 't is yours. What is't?

COR. I sometime lay here in Corioli
At a poor man's house; he used me kindly:
He cried to me; I saw him prisoner;
But then Aufidius was within my view,
And wrath o'erwhelm'd my pity: I request you
To give my poor host freedom.

COM. O, well begg'd!
Were he the butcher of my son, he should
Be free as is the wind. Deliver him, Titus.

LART. Marcius, his name?

72-73 *To undercrest . . . power*] To wear or sustain as a crest or badge of merit the honourable title you have bestowed on me, to the best of my ability.

77 *The best . . . articulate*] The best men of Corioli, with whom we may negotiate articles of peace.

82-84 *I sometime . . . prisoner*] This incident is drawn almost verbatim from Plutarch. (See Introduction.)

COR. By Jupiter, forgot: 90
 I am weary; yea, my memory is tired.
 Have we no wine here?
 COM. Go we to our tent:
 The blood upon your visage dries; 'tis time
 It should be look'd to: come. [Exeunt.

SCENE X—THE CAMP OF THE VOLSCES

A flourish. Cornets. Enter TULLUS AUFIDIUS, bloody, with two or three Soldiers

AUF. The town is ta'en!
 FIRST SOL. 'T will be deliver'd back on good condition.
 AUF. Condition!
 I would I were a Roman; for I cannot,
 Being a Volsce, be that I am. Condition!
 What good condition can a treaty find
 I' the part that is at mercy? Five times, Marcius,
 I have fought with thee; so often hast thou beat me;
 And wouldst do so, I think, should we encounter
 As often as we eat. By the elements, 10
 If e'er again I meet him beard to beard,
 He's mine, or I am his: mine emulation

2 *on good condition*] on favourable terms.

5 *be that I am*] be all that I have a mind to be; or, do that which I feel impelled to do.

12 *mine emulation*] my envy or rivalry. Cf. I, viii, 4, *supra*, where Aufidius says he abhors Coriolanus' "fame and envy."

Hath not that honour in't it had; for where
 I thought to crush him in an equal force,
 True sword to sword, I'll potch at him some way,
 Or wrath or craft may get him.

FIRST SOL. He's the devil.

AUF. Bolder, though not so subtle. My valour's
 poison'd

With only suffering stain by him; for him
 Shall fly out of itself: nor sleep nor sanctuary,
 Being naked, sick, nor fane nor Capitol, 20
 The prayers of priests nor times of sacrifice,
 Embarquements all of fury, shall lift up
 Their rotten privilege and custom 'gainst
 My hate to Marcius: where I find him, were it
 At home, upon my brother's guard, even there,
 Against the hospitable canon, would I
 Wash my fierce hand in 's heart. Go you to the city;
 Learn how 't is held, and what they are that must
 Be hostages for Rome.

13 *where*] whereas.

15 *potch*] thrust, push violently.

17-19 *My valour's poison'd . . . of itself*] The general sense is that Aufidius' degradation at Coriolanus' hands has the effect of converting Aufidius into a cowardly assassin. His valour, he says, is poisoned by merely suffering eclipse at his rival's hands, and in order to injure his rival, his valour will take leave of its honourable quality.

20 *Being naked, sick*] Did I find Coriolanus naked and ill.

22 *Embarquements all of fury*] Embargoes on or impediments to passionate act.

25 *upon my brother's guard*] under my brother's protection.

26 *the hospitable canon*] the law of hospitality.

FIRST SOL. Will not you go?

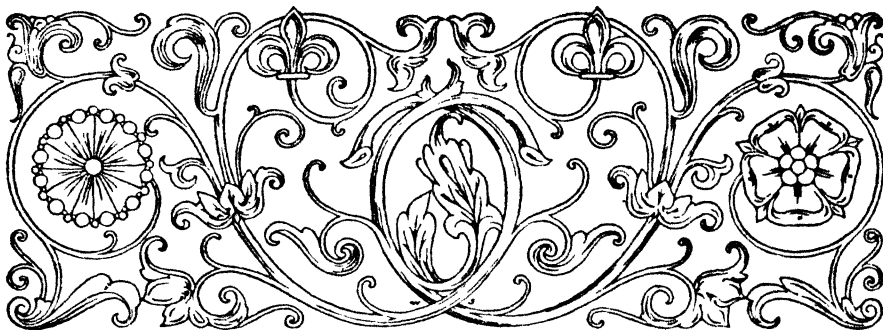
AUF. I am attended at the cypress grove: I pray
you — 30

'Tis south the city mills — bring me word thither
How the world goes, that to the pace of it
I may spur on my journey.

FIRST SOL. I shall, sir. [*Exeunt.*]

30 *attended*] waited for. Cf. II, ii, 158, *infra*.

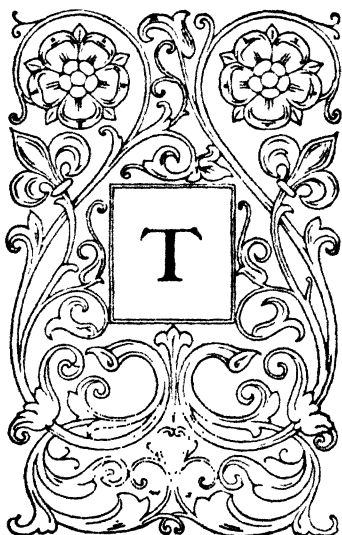
31 *the city mills*] Shakespeare was fond of inventing such local minutiae.
Cf. *Rom. and Jul.*, I, i, 119–120, where he specifies “the grove of sycamore That westward rooteth from the city’s side.” The dramatist may have had in mind the four corn mills on the south side of the Thames, near the Globe Theatre, which the corporation of London erected in 1588.



ACT SECOND — SCENE I — ROME

A PUBLIC PLACE

Enter MENENIUS, with the two Tribunes of the people, SICINIUS and
MENENIUS
BRUTUS



THE AUGURER TELLS ME
we shall have news to-night.

BRU. Good or bad?

MEN. Not according to the
prayer of the people, for they love
not Marcius.

SIC. Nature teaches beasts to
know their friends.

MEN. Pray you, who does the
wolf love?

SIC. The lamb.

MEN. Ay, to devour him; as
the hungry plebeians would the
noble Marcius.

BRU. He's a lamb indeed, that baes like a bear. 10

MEN. He's a bear indeed, that lives like a lamb. You
two are old men: tell me one thing that I shall ask you.

6 *who does the wolf love?*] The suggestion is that there are beasts like mobs
who love nobody.

BOTH. Well, sir.

MEN. In what enormity is Marcius poor in, that you two have not in abundance?

BRU. He's poor in no one fault, but stored with all.

SIC. Especially in pride.

BRU. And topping all others in boasting.

MEN. This is strange now: do you two know how you are censured here in the city, I mean of us o' the right-
hand file? do you? 20

BOTH. Why, how are we censured?

MEN. Because you talk of pride now, — will you not be angry?

BOTH. Well, well, sir, well.

MEN. Why, 't is no great matter; for a very little thief of occasion will rob you of a great deal of patience: give your dispositions the reins, and be angry at your pleasures; at the least, if you take it as a pleasure to you in being so. You blame Marcius for being proud? 30

BRU. We do it not alone, sir.

MEN. I know you can do very little alone; for your helps are many, or else your actions would grow wondrous single: your abilities are too infant-like for doing much alone. You talk of pride: O that you could turn

14 *In what enormity . . . in*] In what fault. The redundant duplication of the preposition is not uncommon. Cf *Rom. and Jul.*, II, *Prol.*, 3: "That fair *for* which love groaned *for*."

19-21 *how you are censured . . . file?*] what opinion is formed of you by us of the superior classes? Cf. I, vi, 43, *supra*: "The common *file*," i. e., the rank and file, and *Macb.*, III, i, 94: "the valued *file*" (i. e., the better classes).

34 *single*] a quibble on the two senses of the word; "one" and "weak"

your eyes toward the napes of your necks, and make but an interior survey of your good selves! O that you could!

BOTH. What then, sir?

MEN. Why, then you should discover a brace of unmeriting, proud, violent, testy magistrates, alias fools, as 40 any in Rome.

SIC. Menenius, you are known well enough too.

MEN. I am known to be a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in't; said to be something imperfect in favouring the first complaint, hasty and tinder-like upon too trivial motion; one that converses more with the buttock of the night than with the forehead of the morning: what I think I utter, and spend my malice in my breath.

or "feeble." Cf. *2 Hen. IV*, I, ii, 173: "your chin double, your wit *single*."

36 *the napes of your necks*] an allusion to the vulgar notion that men bore behind them a bag in which they stowed their own faults, keeping in front of them a second bag for their neighbours' shortcomings.

43 *humorous*] capricious, whimsical.

44-45 *allaying*] mitigating or diluting. Cf. Lovelace's well-known song "To Althæa from prison" (ll. 9-10): "When flowing cups run swiftly round With no *allaying* Thames." For "allay" see V, iii, 85, *infra*.

45-46 *something imperfect . . . first complaint*] showing some defect of rashness in taking the part of the first grumbler without waiting to hear another side. For *first complaint* Collier suggested *thirst complaint*.

47 *motion*] provocation.

47-48 *one that converses . . . morning*] one who stays up late rather than rises early. Cf. *L. L. L.*, V, i, 76-77: "the *posteriors* of this day which the rude multitude call the afternoon."

49 *in my breath*] in speech.

Meeting two such wealsmen as you are, — I cannot call ⁵⁰ you Lycurguses — if the drink you give me touch my palate adversely, I make a crooked face at it. I can't say your worships have delivered the matter well, when I find the ass in compound with the major part of your syllables: and though I must be content to bear with those that say you are reverend grave men, yet they lie deadly that tell you you have good faces. If you see this in the map of my microcosm, follows it that I am known

50 *wealsmen*] statesmen, men of the state or commonwealth.

51 *Lycurguses*] Lycurgus was the famous lawgiver of Sparta, whose life was included by Plutarch in his collection of biographies.

52 *can't*] Theobald's correction of the Folio reading *can*.

53-55 *I find the ass . . . syllables*] Menenius' meaning is that he finds in almost everything the tribunes have uttered proofs that they are asses. "The ass in compound" (*i. e.*, the suffix or affix *-as* in composition) is a quibbling parody of the terminology of the grammar-book. "Compound" is often employed in the grammatical sense of "compound word." Cf. *Sonnet lxxvi*, 4, "*compounds strange*." The prominence given in Elizabethan school-books to rules affecting the uses of the syllable "as" (both in Latin and English) favoured the childish pun of "as" and "ass." See *King Lear* (old play, 1605) lines 2369-2371, where the innocent expression "*as for example*" is misunderstood as an insulting cry of "ass." For similar jests on the Latin grammar-book phrase "*as in presenti*" (*i. e.*, the termination *-as* in the present tense) see Nashe's *Strange Newes*, 1592 (Works, ed. McKerrow, vol. I, p. 282), and Marston's *What you will* (Works, ed. Bullen, vol. II, p. 360).

58 *the map of my microcosm*] the survey of my personality. The phrase reflects the language of mystic philosophers who habitually describe man as "a little world," an epitome of the universe. Cf. *Lear*, III, i, 10: "his *little world* of man," and *Jul. Cæs.*, II, i, 67-68, "the state of man Like to a little kingdom."

well enough too? what harm can your bisson conspectuities glean out of this character, if I be known well enough too?

60

BRU. Come, sir, come, we know you well enough.

MEN. You know neither me, yourselves, nor any thing. You are ambitious for poor knaves' caps and legs: you wear out a good wholesome forenoon in hearing a cause between an orange-wife and a fosset-seller, and then rejoin the controversy of three-pence to a second day of audience. When you are hearing a matter between party and party, if you chance to be pinched with the colic, you make faces like mummers; set up the bloody flag against all patience; and, in roaring for a chamber-pot, dismiss the controversy bleeding, the

59-60 *bisson conspectuities*] purblind visions. *Bisson* is Theobald's correction of the unintelligible Folio reading *beesome*. "Conspectuities" seems to be coined by Menenius, like "empiricutic," line 110, *infra*, and "fidiused," line 124.

63 *You are ambitious . . . legs*] You want the obeisances of poor fellows. "To make a leg" meant "to make a bow."

64-67 *you wear out . . . audience*] Shakespeare is in error in connecting the tribunes of the people with any judicial functions. The police magistrates were the prætors. The tribunes only exercised powers of protest or veto in regard to laws and regulations promulgated by the superior authorities.

65 *fosset-seller*] seller of spigots, or pegs, which formed part of the taps of beer barrels.

69 *mummers*] masquers.

69-70 *set up . . . patience*] declare downright war with patience, conduct yourselves with the utmost impatience. Cf. *Hen. V*, I, ii, 101: "unwind your bloody flag."

71 *bleeding*] raw, unsettled.

more entangled by your hearing: all the peace you make in their cause is, calling both the parties knaves. You are a pair of strange ones.

BRU. Come, come, you are well understood to be a perfecter giber for the table than a necessary benchman in the Capitol.

MEN. Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose, it is not worth 80 the wagging of your beards; and your beards deserve not so honourable a grave as to stuff a botcher's cushion, or to be entombed in an ass's pack-saddle. Yet you must be saying, Marcius is proud; who, in a cheap estimation, is worth all your predecessors since Deucalion; though peradventure some of the best of 'em were hereditary hangmen. God-den to your worships: more of your conversation would infect my brain, being the herdsmen of the beastly plebeians: I will be bold to take my leave of you. *[Brutus and Sicinius go aside.]*

Enter VOLUMNIA, VIRGILIA, and VALERIA

How now, my as fair as noble ladies, — and the moon, 90 were she earthly, no nobler — whither do you follow your eyes so fast?

76-77 *a necessary benchman in the Capitol]* a competent magistrate.

81 *the wagging of your beards]* the opening of your mouths.

82 *a botcher's cushion]* the pillow which was employed by a jobbing tailor when repairing clothes. Cf. Lyly's *Midas*, V, ii, 170-171: "a dozen of beards, to stuffe two dozen of cushions."

85-86 *Deucalion]* The Noah of the Deluge in classical mythology. Cf. Ovid's *Metam.*, i, 313 seq.

87 *God-den]* good-evening.

VOL. Honourable Menenius, my boy Marcius approaches; for the love of Juno, let's go.

MEN. Ha! Marcius coming home?

VOL. Ay, worthy Menenius; and with most prosperous approbation.

MEN. Take my cap, Jupiter, and I thank thee. Hoo! Marcius coming home?

VIR. }
VAL. } Nay, 't is true.

100

VOL. Look, here's a letter from him: the state hath another, his wife another; and, I think, there's one at home for you.

MEN. I will make my very house reel to-night: a letter for me?

VIR. Yes, certain, there 's a letter for you; I saw 't.

MEN. A letter for me! it gives me an estate of seven years' health; in which time I will make a lip at the physician: the most sovereign prescription in Galen is but empiricute, and, to this preservative, of no better report than a horse-drench. Is he not wounded? he was wont to come home wounded.

112

VIR. O, no, no, no.

VOL. O, he is wounded; I thank the gods for 't.

108 *make a lip*] make a grimace.

109 *Galen*] the great Greek physician who lived in the second century of the Christian era, some six hundred years after the date of the present history.

110 *empiricute*] quack medicine. The word is Menenius' coinage from "empiric;" cf. lines 59-60, *supra*, and note.
to this] compared to this.

MEN. So do I too, if it be not too much: brings a' victory in his pocket? the wounds become him.

VOL. On's brows: Menenius, he comes the third time home with the oaken garland.

MEN. Has he disciplined Aufidius soundly?

VOL. Titus Lartius writes, they fought together, but Aufidius got off. 121

MEN. And 't was time for him too, I'll warrant him that: an he had stayed by him, I would not have been so fidiused for all the chests in Corioli, and the gold that's in them. Is the senate possessed of this?

VOL. Good ladies, let's go. Yes, yes, yes; the senate has letters from the general, wherein he gives my son the whole name of the war: he hath in this action outdone his former deeds doubly. 129

VAL. In troth, there's wondrous things spoke of him.

MEN. Wondrous ' ay, I warrant you, and not without his true purchasing.

VIR. The gods grant them true!

VOL. True! pow, wow.

MEN. True! I'll be sworn they are true. Where is he wounded? [*To the Tribunes*] God save your good worships! Marcius is coming home: he has more cause to be proud. Where is he wounded?

VOL. I' the shoulder and i' the left arm: there will be

118 *the oaken garland*] Cf. I, iii, 14, *supra*, and note.

124 *fidiused*] a verb jocularly coined from the name "Aufidius." It means here "whipped (or beaten) as Aufidius was." Cf. lines 59-60, *supra*, and note.

125 *possessed*] fully informed.

128 *the whole name*] the whole credit.

large cicatrices to show the people, when he shall stand for his place. He received in the repulse of Tarquin seven hurts i' the body.

MEN. One i' the neck, and two i' the thigh; there's nine that I know.

VOL. He had, before this last expedition, twenty five wounds upon him.

MEN. Now it's twenty seven: every gash was an enemy's grave. [*A shout and flourish.*] Hark! the trumpets.

VOL. These are the ushers of Marcius: before him He carries noise, and behind him he leaves tears: 150
Death, that dark spirit, in 's nervy arm doth lie;
Which, being advanced, declines, and then men die.

A sennet. Trumpets sound. Enter COMINIUS and TITUS LARTIUS; between them, CORIOLANUS, crowned with an oaken garland; with Captains and Soldiers, and a Herald

HER. Know, Rome, that all alone Marcius did fight

141 *for his place*] for the consulship. Volumnia takes for granted that he has won his right to candidature for the office.

143-144 *there's nine that I know*] Menenius counts in silence after enumerating the second wound, and then announces a total of nine wounds within his knowledge.

151 *nervy*] sinewy.

152 *Which, being advanced*] Which, being merely raised up and let fall, causes men to die.

152 (Stage Direction) *A sennet*] A note on the trumpet, announcing the entry of a distinguished person.

Titus Lartius] This character was ordered to Corioli, I, ix, 75-76,

Within Corioli gates: where he hath won,
 With fame, a name to Caius Marcius; these
 In honour follows Coriolanus.

Welcome to Rome, renowned Coriolanus! [*Flourish.*

ALL. Welcome to Rome, renowned Coriolanus!

COR. No more of this, it does offend my heart;
 Pray now, no more.

COM. Look, sir, your mother!

COR. O, 160

You have, I know, petition'd all the gods
 For my prosperity! [*Kneels.*

VOL. Nay, my good soldier, up;
 My gentle Marcius, worthy Caius, and
 By deed-achieving honour newly named, —
 What is it? — Coriolanus must I call thee? —
 But, O, thy wife!

COR. My gracious silence, hail!
 Wouldst thou have laugh'd had I come coffin'd home,
 That weep'st to see me triumph? Ah, my dear,
 Such eyes the widows in Corioli wear,
 And mothers that lack sons.

MEN. Now, the gods crown thee!

COR. And live you yet? [*To Valeria*] O my sweet
 lady, pardon. 171

supra, and is sent for thence. II, ii, 35–36, *infra*, so that he could not have been in Rome on the occasion of Coriolanus' triumph. His name seems mentioned in error. No word is allotted him in this scene.

155 *a name to*] a name in addition to.

166 *My gracious silence, hail!*] The hero half ironically compliments his gentle wife on her tearful silence.

VOL. I know not where to turn: O, welcome home:
And welcome, general: and ye're welcome all.

MEN. A hundred thousand welcomes. I could weep,
And I could laugh; I am light and heavy. Welcome:
A curse begin at very root on's heart,
That is not glad to see thee! You are three
That Rome should dote on: yet, by the faith of men,
We have some old crab-trees here at home that will
not

Be grafted to your relish. Yet welcome, warriors: 180
We call a nettle but a nettle, and
The faults of fools but folly.

COM. Ever right.

COR. Menenius, ever, ever.

HER. Give way there, and go on.

COR. [*To Volumnia and Virgilia*] Your hand, and yours:
Ere in our own house I do shade my head,
The good patricians must be visited;
From whom I have received not only greetings,
But with them change of honours.

VOL. I have lived
To see inherited my very wishes
And the buildings of my fancy: only 190
There's one thing wanting, which I doubt not but
Our Rome will cast upon thee.

COR. Know, good mother,

183 *Menenius, ever, ever*] Menenius is still the same frank old friend that he always was.

188 *with them change of honours*] with the greetings varieties of honours. Theobald proposed to substitute *charge* (i. e., responsibility) for *change*.

I had rather be their servant in my way
Than sway with them in theirs.

COM.

On, to the Capitol!

[*Flourish. Cornets. Exeunt in state, as before
Brutus and Sicinius come forward.*]

BRU. All tongues speak of him, and the bleared sights
Are spectacl'd to see him: your prattling nurse
Into a rapture lets her baby cry
While she chats him: the kitchen malkin pins
Her richest lockram 'bout her reechy neck,
Clambering the walls to eye him: stalls, bulks, windows,
Are smother'd up, leads fill'd and ridges horsed 201
With variable complexions, all agreeing
In earnestness to see him: seld-shown flamens
Do press among the popular throngs, and puff
To win a vulgar station: our veil'd dames

197 *rapture*] seizure or paroxysm.

198 *chats him*] makes Coriolanus the subject of her chat.

kitchen malkin] kitchen slut or slattern. "Malkin" is properly the diminutive of "Mall" or "Mary."

199 *lockram . . . reechy*] cheap linen . . . reeking, greasy.

200 *bulks*] boards or ledges fastened to the outside of a house, on which articles were offered for sale.

201-202 *ridges horsed . . . complexions*] roof-tops ridden astride by men and women of all sorts and conditions.

203 *seld-shown flamens*] priests who seldom appear in public.

205 *a vulgar station*] a place among the common people.

205-208 *our veil'd dames . . . burning kisses*] a stilted way of saying that the women risk letting their pink and white complexions be spoiled by sunburn. Woman's cheeks were commonly credited by Elizabethan poets with being the battleground of white and red colours. Cf. *T. of Shrew*, IV, v, 30: "Such war of white and red within her cheek."

Commit the war of white and damask in
 Their nicely-gawded cheeks to the wanton spoil
 Of Phœbus' burning kisses: such a pother,
 As if that whatsoever god who leads him
 Were slily crept into his human powers,
 And gave him graceful posture.

210

SIC. On the sudden,
 I warrant him consul.

BRU. Then our office may,
 During his power, go sleep.

SIC. He cannot temperately transport his honours
 From where he should begin and end, but will
 Lose those he hath won.

BRU. In that there's comfort.

SIC. Doubt not
 The commoners, for whom we stand, but they
 Upon their ancient malice will forget
 With the least cause these his new honours; which

207 *nicely-gawded*] prettily ornamented.

209 *whatsoever god*] the god whoever he be; an allusion to the demon or guardian angel who was commonly reckoned to find a home in each man's soul and to direct his conduct. In *Ant. and Cleop.*, II, iii, 20-22, this influence which is assumed to control Antony is called both his "demon" and his "angel."

214-216 *He cannot . . . won*] He cannot moderately proceed through the progressive grades of honour from the first stage to the last, but will sacrifice by his impetuosity the honours he gains by the way. For the construction "From where . . . end" cf. *Cymb.*, III, ii, 62-63: "from our hence-going And our return [*sc.* hither]."

218 *Upon their ancient malice*] Owing to their old hatred.

219-221 *which That . . . to do 't*] and make no question but that he will

That he will give them make I as little question 220
As he is proud to do 't.

BRU. I heard him swear,
Were he to stand for consul, never would he
Appear i' the market-place, nor on him put
The napless vesture of humility,
Nor showing, as the manner is, his wounds
To the people, beg their stinking breaths.

SIC. 'Tis right.

BRU. It was his word: O, he would miss it rather
Than carry it but by the suit of the gentry to him,
And the desire of the nobles.

SIC. I wish no better
Than have him hold that purpose and to put it 230
In execution.

BRU. 'Tis most like he will.

SIC. It shall be to him then, as our good wills,
A sure destruction.

BRU. So it must fall out
To him or our authorities. For an end,
We must suggest the people in what hatred

give the people reason (for forgetting his new honours), and that he will feel pride in provoking their forgetfulness.

224 *The napless vesture of humility*] The poor threadbare garment of humility, which candidates for office in Republican Rome were compelled to wear. *Napless* is Rowe's correction of the unintelligible misprint *Naples*. Cf. II, iii, 112, *infra*: "this woolvish toge," and note.

226 *breaths*] suffrages, votes.

232-233 *It shall be . . . sure destruction*] It shall be to him then, as our best wishes would have it, certain ruin.

235 *suggest*] prompt.

He still hath held them; that to 's power he would
 Have made them mules, silenced their pleaders and
 Disproportioned their freedoms; holding them,
 In human action and capacity,
 Of no more soul nor fitness for the world 240
 Than camels in the war, who have their provand
 Only for bearing burthens, and sore blows
 For sinking under them.

SIC. This, as you say, suggested
 At some time when his soaring insolence
 Shall touch the people — which time shall not want,
 If he be put upon 't; and that 's as easy
 As to set dogs on sheep — will be his fire
 To kindle their dry stubble; and their blaze
 Shall darken him for ever.

Enter a Messenger

BRU. What 's the matter?

MESS. You are sent for to the Capitol. 'T is thought
 That Marcius shall be consul: 251

236 *to 's power*] as far as his power went.

238 *Disproportioned their freedoms*] Dispossessed, or deprived, them of their liberties.

240 *Of no more soul . . . world*] Of no more intelligent feeling nor use in the world.

241 *provand*] an exceptional form of "provender."

245 *touch*] Hanmer's change for the Folio reading *teach*. Pope read *reach*. "Teach the people" might possibly mean "Put them in the appropriate frame of mind."

246 *put upon 't*] roused to anger.

247 *his fire*] as a fire lighted by himself.

I have seen the dumb men throng to see him and
 The blind to hear him speak: matrons flung gloves,
 Ladies and maids their scarfs and handkerchers,
 Upon him as he pass'd: the nobles bended,
 As to Jove's statue, and the commons made
 A shower and thunder with their caps and shouts:
 I never saw the like.

BRU. Let 's to the Capitol,
 And carry with us ears and eyes for the time,
 But hearts for the event.

SIC. Have with you. [*Exeunt.* 260

SCENE II — THE SAME

THE CAPITOL

Enter two Officers, to lay cushions

FIRST OFF. Come, come, they are almost here.
 How many stand for consulships?

SEC. OFF. Three, they say: but 't is thought of
 every one Coriolanus will carry it.

FIRST OFF. That 's a brave fellow; but he 's ven-
 geance proud, and loves not the common people.

257 *with their caps*] by flinging up their caps which came down shower-
 wise.

259-260 *carry with us . . . event*] keep our eyes and ears open for all
 that is passing and keep our hearts resolute in regard to the issue.

260 *Have with you*] Get along.

5-6 *he's vengeance proud*] he's proud with a vengeance, excessively proud.

SEC. OFF. Faith, there have been many great men that have flattered the people, who ne'er loved them; and there be many that they have loved, they know not wherefore: so that, if they love they know not why, 10 they hate upon no better a ground: therefore, for Coriolanus neither to care whether they love or hate him manifests the true knowledge he has in their disposition; and out of his noble carelessness lets them plainly see 't.

FIRST OFF. If he did not care whether he had their love or no, he waved indifferently 'twixt doing them neither good nor harm: but he seeks their hate with greater devotion than they can render it him, and leaves nothing undone that may fully discover him their opposite. Now, to seem to affect the malice and displeasure 20 of the people is as bad as that which he dislikes, to flatter them for their love.

SEC. OFF. He hath deserved worthily of his country: and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, bon-

16 *he waved indifferently*] he would have been quite neutral; he would have shown indifference.

18 *devotion*] earnestness.

19 *opposite*] enemy, opponent.

20 *affect*] attract, pursue.

24 *by such easy degrees as those*] by such easy stages as the ascent of those.

25-27 *bonneted . . . estimation*] took off their caps (to the people) and so won their way into the people's estimation and repute, without doing anything else to get into their favour or regard.

neted, without any further deed to have them at all into their estimation and report: but he hath so planted his honours in their eyes and his actions in their hearts, that for their tongues to be silent and not confess so much, were a kind of ingrateful injury; to report otherwise 30 were a malice that, giving itself the lie, would pluck reproof and rebuke from every ear that heard it.

FIRST OFF. No more of him; he's a worthy man: make way, they are coming.

A sennet. Enter, with Lictors before them, COMINIUS the Consul, MENENIUS, CORIOLANUS, Senators, SICINIUS and BRUTUS. The Senators take their places; the Tribunes take their places by themselves. CORIOLANUS stands

MEN. Having determined of the Volsces and To send for Titus Lartius, it remains, As the main point of this our after-meeting, To gratify his noble service that Hath thus stood for his country: therefore, please you,

Most reverend and grave elders, to desire 40
The present consul, and last general
In our well-found successes, to report
A little of that worthy work perform'd
By Caius Marcius Coriolanus; whom
We met here, both to thank and to remember
With honours like himself.

45-46 *to remember With honours like himself*] to commemorate with honours proportionate to his merits.

FIRST SEN. Speak, good Cominius:
 Leave nothing out for length, and make us think
 Rather our state 's defective for requital
 Than we to stretch it out. [*To the Tribunes*] Masters o'
 the people,
 We do request your kindest ears, and after, 50
 Your loving motion toward the common body,
 To yield what passes here.

SIC. We are convented
 Upon a pleasing treaty, and have hearts
 Inclunable to honour and advance
 The theme of our assembly.

BRU. Which the rather
 We shall be bless'd to do, if he remember
 A kinder value of the people than
 He hath hereto prized them at.

MEN. That 's off, that 's off;
 I would you rather had been silent. Please you
 To hear Cominius speak?

BRU. Most willingly: 60
 But yet my caution was more pertinent
 Than the rebuke you give it.

47-49 *make us think . . . stretch it out*] make us think that the republic
 is rather too niggardly in rewarding his service than suppose us to
 exaggerate the merits of his service.

50 *your kindest ears*] your most favourable attention.

51 *Your loving . . . body*] Your kind interposition with the populace.

52 *yield*] announce.

convented] convened.

56 *bless'd to do*] happy in doing.

58 *prized*] valued.

That's off] That's off the point, irrelevant.

MEN. He loves your people;
But tie him not to be their bedfellow.
Worthy Cominius, speak. [*Coriolanus offers to go away.*]
Nay, keep your place.

FIRST SEN. Sit, Coriolanus; never shame to hear
What you have nobly done.

COR. Your honours' pardon:
I had rather have my wounds to heal again,
Than hear say how I got them.

BRU. Sir, I hope
My words disbench'd you not.

COR. No, sir: yet oft,
When blows have made me stay, I fled from words. 70
You sooth'd not, therefore hurt not: but your people,
I love them as they weigh.

MEN. Pray now, sit down.

COR. I had rather have one scratch my head i' the
sun
When the alarum were struck than idly sit
To hear my nothings monster'd. [*Exit.*]

MEN. Masters of the people,
Your multiplying spawn how can he flatter —
That's thousand to one good one — when you now see
He had rather venture all his limbs for honour
Than one on's ears to hear it? Proceed, Cominius.

69 *disbench'd you*] caused you to leave your seat or bench.

71 *sooth'd*] flattered.

72 *weigh*] merit.

75 *monster'd*] grossly exaggerated.

77 *That's thousand . . . one*] There is but one good man in a thousand
of such riffraff.

COM. I shall lack voice: the deeds of Coriolanus 80
 Should not be utter'd feebly. It is held
 That valour is the chiefest virtue and
 Most dignifies the haver: if it be,
 The man I speak of cannot in the world
 Be singly counterpoised. At sixteen years,
 When Tarquin made a head for Rome, he fought
 Beyond the mark of others: our then dictator,
 Whom with all praise I point at, saw him fight,
 When with his Amazonian chin he drove
 The bristled lips before him: he bestrid 90
 An o'er-press'd Roman, and i' the consul's view
 Slew three opposers: Tarquin's self he met,
 And struck him on his knee: in that day's feats,
 When he might act the woman in the scene,
 He proved best man i' the field, and for his meed
 Was brow-bound with the oak. His pupil age

86 *made a head for Rome*] raised an army to reconquer Rome.

87 *our then dictator*] Vague hints of Plutarch are followed here: "Marcus valiantly fought in the sight of the Dictator." The dictator is not identified by Plutarch. According to Livy, Titus Lartius was the first Roman to be made dictator. He was appointed during the war with the Tarquins.

89 *Amazonian chin*] beardless chin.

90 *bestrid*] saved a man's life in battle by standing astride of him. It was always reckoned one of the most honourable of services. Cf. *Macb.*, IV, iii, 4: "like good men *Bestride* our down-fall'n birthdom."

93 *struck him on his knee*] with a sudden blow brought him to his knee.

94 *When he might act the woman*] a reference to the practice of boys taking women's parts on the contemporary stage.

96 *brow-bound with the oak*] See note on I, iii, 14, *supra*.

96-97 *His pupil age Man-enter'd thus*] The general sense is that his

Man-enter'd thus, he waxed like a sea;
 And, in the brunt of seventeen battles since,
 He lurch'd all swords of the garland. For this last,
 Before and in Corioli, let me say,
 I cannot speak him home: he stopp'd the fliers;
 And by his rare example made the coward
 Turn terror into sport: as weeds before
 A vessel under sail, so men obey'd,
 And fell below his stem: his sword, death's stamp,
 Where it did mark, it took; from face to foot
 He was a thing of blood, whose every motion
 Was timed with dying cries: alone he enter'd

100

minority was distinguished by all the virtues and valour of manhood. "Pupil age" though written as two words is equivalent to "pupilage," *i. e.*, minority, or boyhood. The compound "Man-enter'd" means "initiated in manhood"; "entered" is used in much the same sense, I, i, 2, *supra*: "they of Rome are *enter'd* in our counsels."

99 *He lurch'd all swords of the garland*] Cf. Ben Jonson's *Silent Woman*, V, iv, 227: "You have *lurch'd* [*i. e.*, deprived, cheated] your friends of the better halfe of the garland." "Lurch" was a term familiar to card-players and card-sharpers, and connoted great rapidity in the deceptive operation. There was a card game so called, and the word was often applied to a victory in any set or rubber in which no points were scored by the adversary.

103 *weeds*] Thus the First Folio, for which later Folios substitute *waves*. "Weeds" confuses the metaphor, but may well be retained, since it emphasises the feebleness of Coriolanus' enemy.

105 *his sword, death's stamp*] the instrument with which death sealed or stamped men for its own.

106 *Where it did mark, it took*] It took effect wherever it touched.

107-108 *every motion . . . cries*] the cries of the slaughtered followed his movement with the regularity with which a dancer keeps time to the music.

The mortal gate of the city, which he painted
 With shunless destiny; aidless came off, 110
 And with a sudden re-enforcement struck
 Corioli like a planet: now all 's his:
 When, by and by, the din of war gan pierce
 His ready sense; then straight his doubled spirit
 Re-quicken'd what in flesh was fatigate,
 And to the battle came he; where he did
 Run reeking o'er the lives of men, as if
 'T were a perpetual spoil: and till we call'd
 Both field and city ours, he never stood
 To ease his breast with panting.

MEN. Worthy man! 120

FIRST SEN. He cannot but with measure fit the
 honours

Which we devise him.

COM. Our spoils he kick'd at,
 And look'd upon things precious, as they were
 The common muck of the world: he covets less
 Than misery itself would give; rewards

109-110 *The mortal gate . . . destiny*] The gate of the city doomed to destruction, which he covered with the blood of those destined to death without chance of escape.

111-112 *struck Corioli like a planet*] an allusion to the sudden fatalities ascribed to planetary influence. Cf. *Tim. of Ath.*, IV, iii, 108: "Be as a planetary plague," and *Tit. Andr.*, II, iv, 14: "some planet strike me down."

115 *fatigate*] wearied out.

121 *with measure*] with propriety, competently.

122 *kick'd at*] spurned.

125 *misery*] parsimony, avarice. The word is formed from "miser."

His deeds with doing them, and is content
To spend the time to end it.

MEN. He 's right noble:

Let him be call'd for.

FIRST SEN. Call Coriolanus.

OFF. He doth appear.

Re-enter CORIOLANUS

MEN. The senate, Coriolanus, are well pleased 130
To make thee consul.

COR. I do owe them still
My life and services.

MEN. It then remains
That you do speak to the people.

COR. I do beseech you,
Let me o'erleap that custom, for I cannot
Put on the gown, stand naked, and entreat them,
For my wounds' sake, to give their suffrage: please you
That I may pass this doing.

SIC. Sir, the people

127 *To spend . . . to end it*] To spend the time in doing great acts for their own sake and not for the sake of future reward. "To end" has the sense of "to finish up altogether," "to have done with."

134-135 *that custom . . . entreat them*] according to North's rendering of Plutarch's *Life of Coriolanus*: "it was the custome of Rome at that time, that such as dyd sue for any office, should for certen dayes before be in the market-place, only with a *poor gowne on their backes*, and without any coate underneath, to praye the people to remember them at the day of election."

137 *pass this doing*] omit this action.

Must have their voices; neither will they bate
One jot of ceremony.

MEN. Put them not to 't:
Pray you, go fit you to the custom, and
Take to you, as your predecessors have,
Your honour with your form.

140

COR. It is a part
That I shall blush in acting, and might well
Be taken from the people.

BRU. Mark you that?

COR. To brag unto them, thus I did, and thus;
Show them the unaching scars which I should hide,
As if I had received them for the hire
Of their breath only!

MEN. Do not stand upon 't.
We recommend to you, tribunes of the people,
Our purpose to them: and to our noble consul
Wish we all joy and honour.

150

SENATORS. To Coriolanus come all joy and honour!

[*Flourish of cornets. Exeunt all but Sicinius and Brutus.*]

BRU. You see how he intends to use the people.

SIC. May they perceive's intent! He will require them,

138 *have their voices*] exercise their votes. The term "voice" was invariably used for "vote" by Shakespeare.

139 *Put them not to 't*] Do not rouse their anger.

142 *with your form*] in the manner prescribed for you by tradition.

148 *Do not stand upon 't*] Do not be obstinate.

149-150 *We recommend . . . to them*] We ask you tribunes of the people to recommend to the plebeians for their approbation what we are proposing to them, *viz.*, Coriolanus' appointment to the consulship.

154-156 *He will require . . . to give*] He will make demand of them, as

As if he did contemn what he requested
Should be in them to give.

BRU. Come, we'll inform them
Of our proceedings here: on the market-place,
I know, they do attend us. [*Exeunt.*]

SCENE III — THE SAME

THE FORUM

Enter seven or eight Citizens

FIRST CIT. Once, if he do require our voices, we
ought not to deny him.

SEC. CIT. We may, sir, if we will.

THIRD CIT. We have power in ourselves to do it, but
it is a power that we have no power to do: for if he
show us his wounds and tell us his deeds, we are to put
our tongues into those wounds and speak for them; so,
if he tell us his noble deeds, we must also tell him our
noble acceptance of them. Ingratitude is monstrous:
and for the multitude to be ingrateful, were to make a 10
monster of the multitude; of the which we being mem-
bers, should bring ourselves to be monstrous members.

FIRST CIT. And to make us no better thought of, a
little help will serve; for once we stood up about the

if he scorned the fact that it should be in their power to give him what
he requested.

158 *attend*] wait for. Cf. I, x, 30, *supra*.

1 *Once*] Once for all, in a word.

5 *it is a power . . . power to do*] it is a natural power that we have no
moral right to exercise. "Power" is used in two different senses.

14 *once we stood up*] no sooner did we stand up (than).

corn, he himself stuck not to call us the many-headed multitude.

THIRD CIT. We have been called so of many; not that our heads are some brown, some black, some auburn, some bald, but that our wits are so diversely coloured: and truly I think, if all our wits were to issue out 20 of one skull, they would fly east, west, north, south, and their consent of one direct way should be at once to all the points o' the compass.

SEC. CIT. Think you so? Which way do you judge my wit would fly?

THIRD CIT. Nay, your wit will not so soon out as another man's will; 't is strongly wedged up in a block-head; but if it were at liberty, 't would, sure, southward.

SEC. CIT. Why that way?

THIRD CIT. To lose itself in a fog; where being three 30 parts melted away with rotten dews, the fourth would return for conscience sake, to help to get thee a wife.

SEC. CIT. You are never without your tricks: you may, you may.

THIRD CIT. Are you all resolved to give your voices? But that's no matter, the greater part carries it. I say, if he would incline to the people, there was never a worthier man.

18 *auburn*] Thus the Fourth Folio. The earlier Folios read *Abram*, an old spelling of the same word. "Abraham (or Abram) coloured" usually means "flaxen."

28 *southward*] The south wind is invariably described by Shakespeare as bringing fog and rain. Cf. I, iv, 30, *supra*, and *As you like it*, III, v, 50: "Like foggy *south*, puffing with wind and rain."

33-34 *you may, you may*] please go on; used ironically.

Enter CORIOLANUS in a gown of humility, with MENENIUS

Here he comes, and in the gown of humility: mark his behaviour. We are not to stay all together, but to come 40
by him where he stands, by ones, by twos, and by threes. He's to make his requests by particulars; wherein every one of us has a single honour, in giving him our own voices with our own tongues: therefore follow me, and I'll direct you how you shall go by him.

ALL. Content, content. *[Exeunt Citizens.]*

MEN. O sir, you are not right: have you not known
The worthiest men have done 't?

COR. What must I say? —
“I pray, sir,” — Plague upon 't! I cannot bring
My tongue to such a pace. “Look, sir, my wounds! 50
I got them in my country's service, when
Some certain of your brethren roar'd, and ran
From the noise of our own drums.”

MEN. O me, the gods!
You must not speak of that: you must desire them
To think upon you.

COR. Think upon me! hang 'em!
I would they would forget me, like the virtues
Which our divines lose by 'em.

MEN. You 'll mar all:
I 'll leave you: pray you, speak to 'em, I pray you,
In wholesome manner. *[Exit.]*

COR. Bid them wash their faces,

42 *by particulars*] addressing each of us individually.

55 *To think upon you*] To think well of you.

56–57 *like the virtues . . . by 'em*] As they forget the virtuous teachings
which our divines waste on them, or lose their time by preaching to them.

And keep their teeth clean. [*Re-enter two of the Citizens.*] So,
here comes a brace.

60

Re-enter a third Citizen

You know the cause, sir, of my standing here.

THIRD CIT. We do, sir; tell us what hath brought
you to 't.

COR. Mine own desert.

SEC. CIT. Your own desert!

COR. Ay, but not mine own desire.

THIRD CIT. How! not your own desire!

COR. No, sir, 't was never my desire yet to trouble
the poor with begging.

THIRD CIT. You must think, if we give you any thing, 70
we hope to gain by you.

COR. Well then, I pray, your price o' the consul-
ship?

FIRST CIT. The price is, to ask it kindly.

COR. Kindly! Sir, I pray, let me ha 't: I have
wounds to show you, which shall be yours in private.
Your good voice, sir; what say you?

SEC. CIT. You shall ha't, worthy sir.

COR. A match, sir. There 's in all two worthy voices
begged. I have your alms: adieu.

60-61 (Stage Directions) *Re-enter two of the Citizens . . . Re-enter a third Citizen*] Thus the Cambridge editors. The Folios here have only the single stage direction, *Enter three of the Citizens*. But Coriolanus specifies the entry in the first instance of only "a brace." Hence the change.

66 *Ay, but not mine*] The First Folio erroneously omits *not*. The other Folios (substantially) omit *but*. The presence of the two words improves the sense.

THIRD CIT. But this is something odd.

80

SEC. CIT. An 't were to give again, — but 't is no matter.

[*Exeunt the three Citizens.*]

Re-enter two other Citizens

COR. Pray you now, if it may stand with the tune of your voices that I may be consul, I have here the customary gown.

FOURTH CIT. You have deserved nobly of your country, and you have not deserved nobly.

COR. Your enigma?

FOURTH CIT. You have been a scourge to her enemies, you have been a rod to her friends; you have not indeed loved the common people.

90

COR. You should account me the more virtuous, that I have not been common in my love. I will, sir, flatter my sworn brother, the people, to earn a dearer estimation of them; 't is a condition they account gentle: and since the wisdom of their choice is rather to have my hat than my heart, I will practise the insinuating nod, and be off to them most counterfeitley; that is, sir, I will counterfeit the bewitchment of some popular man, and

93 *sworn brother*] bosom friend, comrade in adventurous enterprise; a reference to the mediæval institution of "*fratres jurati*," men bound by oath to share together chivalric adventures. Cf. *Rich. II*, V, i, 20-21: "*I am sworn brother . . . To grim Necessity.*"

93-94 *to earn . . . of them*] to earn of them a higher opinion.

94 *a condition*] the sort of behaviour.

97 *be off to them most counterfeitley*] take my hat off to them with a pretence of real feeling.

98 *bewitchment*] bewitching address. Cf. *Hen. VIII*, III, ii, 18-19: "*he hath a witchcraft . . . in 's tongue.*"

give it bountiful to the desirers. Therefore, beseech you,
I may be consul. 110

FIFTH CIT. We hope to find you our friend; and
therefore give you our voices heartily.

FOURTH CIT. You have received many wounds for
your country.

COR. I will not seal your knowledge with showing
them. I will make much of your voices, and so trouble
you no farther.

BOTH CIT. The gods give you joy, sir, heartily!

COR. Most sweet voices! [Exeunt.

Better it is to die, better to starve, 110
Than crave the hire which first we do deserve.
Why in this woolvish toge should I stand here,
To beg of Hob and Dick that do appear,
Their needless vouches? Custom calls me to 't:

105 *seal*] complete, give the final touch to.

110 *starve*] Thus the Fourth Folio. The earlier Folios give the old form *sterve*, which the rhyme with *deserve* seems to require.

112 *toge*] Thus Steevens and Malone. The First Folio reads *tongue*; the later Folios *gowne*. "*Toge*" (*i.e.*, toga) is doubtless right. Cf. *Othello*, I, i, 25, where the correct Quarto reading "*the toged consuls*" is misprinted by the Folio "*the tongued consuls*." The candidate's robe or toga was usually made of white lambskin. It is called "*napless vesture*," II, i, 224, *supra*. The significance of "*wolfish*" is therefore difficult. It may suggest that Coriolanus conceals a wolf's ferocity under his lambskin robe, or more probably the word may be loosely used for "*crude*" or "*rough*." The emendation *woolless* has little to recommend it.

113 *Hob and Dick*] common names of country bumpkins.

114 *vouches*] voices, votes.

What custom wills, in all things should we do't,
 The dust on antique time would lie unswept,
 And mountainous error be too highly heap'd
 For truth to o'er-peer. Rather than fool it so,
 Let the high office and the honour go
 To one that would do thus. I am half through: 120
 The one part suffer'd, the other will I do.

Re-enter three Citizens more

Here come moe voices.
 Your voices: for your voices I have fought;
 Watch'd for your voices; for your voices bear
 Of wounds two dozen odd; battles thrice six
 I have seen, and heard of; for your voices have
 Done many things, some less, some more: your voices:
 Indeed, I would be consul.

SIXTH CIT. He has done nobly, and cannot go without
 any honest man's voice. 130

SEVENTH CIT. Therefore let him be consul: the gods
 give him joy, and make him good friend to the people!

ALL. Amen, amen. God save thee, noble consul!

[Exeunt.]

COR. Worthy voices!

Re-enter MENENIUS, with BRUTUS and SICINIUS

MEN. You have stood your limitation; and the
 tribunes

122 *moe*] an archaic form of "more."

126 *heard of*] The speaker is in an ironical mood. He means that he has heard some such talk as that. Cf. II, ii, 98, *supra*, where Cominius credits Coriolanus with "seventeen" (and not "thrice six," *i. e.*, eighteen) battles.

135-136 *You have stood your limitation . . . people's voice*] You have

Endue you with the people's voice: remains
That in the official marks invested you
Anon do meet the senate.

COR. Is this done?

SIC. The custom of request you have discharged:
The people do admit you, and are summon'd 140
To meet anon upon your approbation.

COR. Where? at the senate-house?

SIC. There, Coriolanus.

COR. May I change these garments?

SIC. You may, sir.

COR. That I'll straight do, and, knowing myself
again,

Repair to the senate-house.

MEN. I'll keep you company. Will you along?

BRU. We stay here for the people.

SIC. Fare you well.

[Exeunt Coriolanus and Menenius.]

He has it now; and, by his looks, methinks
'T is warm at 's heart.

BRU. With a proud heart he wore
His humble weeds. Will you dismiss the people? 150

Re-enter Citizens

SIC. How now, my masters! have you chose this
man?

FIRST CIT. He has our voices, sir.

stood your appointed time, and the tribunes invest you with what the
people have voted you.

137 *the official marks*] the distinctive badges of office.

149 *'T is warm at 's heart*] It is comforting to his heart.

BRU. We pray the gods he may deserve your loves.

SEC. CIT. Amen, sir: to my poor unworthy notice,
He mock'd us when he begg'd our voices.

THIRD CIT. Certainly
He flouted us downright.

FIRST CIT. No, 't is his kind of speech; he did not
mock us.

SEC. CIT. Not one amongst us, save yourself, but
says

He used us scornfully: he should have show'd us
His marks of merit, wounds received for 's country. 160

SIC. Why, so he did, I am sure.

CITIZENS. No, no; no man saw 'em.

THIRD CIT. He said he had wounds which he could
show in private;

And with his hat, thus waving it in scorn,
"I would be consul," says he: "aged custom,
But by your voices, will not so permit me;
Your voices therefore." When we granted that,
Here was "I thank you for your voices: thank you:
Your most sweet voices: now you have left your voices,
I have no further with you." Was not this mockery? 170

SIC. Why, either were you ignorant to see 't,
Or, seeing it, of such childish friendliness
To yield your voices?

BRU. Could you not have told him,

165 *aged custom*] Shakespeare seems to have overlooked the fact that
the consular election was really an innovation after the very recent
expulsion of the kings.

171 *were you ignorant to see 't*] you lacked the knowledge or intelligence
to discern it.

As you were lesson'd, when he had no power,
 But was a petty servant to the state,
 He was your enemy; ever spake against
 Your liberties and the charters that you bear
 I' the body of the weal: and now, arriving
 A place of potency and sway o' the state,
 If he should still malignantly remain 180
 Fast foe to the plebeii, your voices might
 Be curses to yourselves? You should have said,
 That as his worthy deeds did claim no less
 Than what he stood for, so his gracious nature
 Would think upon you for your voices, and
 Translate his malice towards you into love,
 Standing your friendly lord.

SIC. Thus to have said,
 As you were fore-advised, had touch'd his spirit
 And tried his inclination: from him pluck'd
 Either his gracious promise, which you might, 190
 As cause had call'd you up, have held him to;
 Or else it would have gall'd his surly nature,
 Which easily endures not article
 Tying him to aught: so, putting him to rage,
 You should have ta'en the advantage of his choler,
 And pass'd him unelected.

174 *lesson'd*] instructed.

178 *arriving*] reaching. The usage is common.

185 *think upon you for your voices*] retain grateful remembrance of you
 for your votes.

188 *touch'd*] tested as with the touchstone.

193-194 *endures not . . . to aught*] does not submit to any binding
 terms.

BRU. Did you perceive
 He did solicit you in free contempt
 When he did need your loves; and do you think
 That his contempt shall not be bruising to you 199
 When he hath power to crush? Why, had your bodies
 No heart among you? or had you tongues to cry
 Against the rectorship of judgement?

SIC. Have you,
 Ere now, denied the asker? and now again,
 Of him that did not ask but mock, bestow
 Your sued-for tongues?

THIRD CIT. He's not confirm'd; we may deny him yet.

SEC. CIT. And will deny him:
 I'll have five hundred voices of that sound.

FIRST CIT. I twice five hundred, and their friends to
 piece 'em. 209

BRU. Get you hence instantly, and tell those friends,
 They have chose a consul that will from them take
 Their liberties, make them of no more voice
 Than dogs that are as often beat for barking,
 As therefore kept to do so.

SIC. Let them assemble;
 And, on a safer judgement, all revoke

197 *free contempt*] unrestrained scorn.

201-202 *or had you tongues . . . of judgement*] or can it be that your
 tongues express themselves in opposition to the rule of judgment?
 did you vote against your better judgment?

205 *Your sued-for tongues*] The votes which should have been solicited
 of you.

209 *to piece 'em*] to add to them, strengthen them.

214 *As therefore kept to do so*] As kept for the very purpose of doing so.

Your ignorant election: enforce his pride
 And his old hate unto you: besides, forget not
 With what contempt he wore the humble weed,
 How in his suit he scorn'd you: but your loves,
 Thinking upon his services, took from you 220
 The apprehension of his present portance,
 Which most gibingly, ungravely, he did fashion
 After the inveterate hate he bears you.

BRU.

Lay

A fault on us, your tribunes; that we labour'd,
 No impediment between, but that you must
 Cast your election on him.

SIC.

Say, you chose him

More after our commandment than as guided
 By your own true affections; and that your minds,
 Pre-occupied with what you rather must do
 Than what you should, made you against the grain 230
 To voice him consul: lay the fault on us.

BRU. Ay, spare us not. Say we read lectures to you,
 How youngly he began to serve his country,
 How long continued; and what stock he springs of,
 The noble house o' the Marcians, from whence came

216 *enforce*] urge, lay stress on; with a sense of deliberate exaggeration.

Cf. III, iii, 3, *infra*: "*Enforce him with his envy with the people.*"

221 *portance*] carriage, bearing.

222 *ungravely*] without dignity, extravagantly.

224-226 *we labour'd . . . election on him*] we took pains to remove any
 obstacle or impediment in the way of your inclination to vote for
 him.

231 *To voice him*] To vote him.

235-242 *The noble house . . . great ancestor*] This account of Coriolanus'

That Ancus Marcius, Numa's daughter's son,
 Who, after great Hostilius, here was king;
 Of the same house Publius and Quintus were,
 That our best water brought by conduits hither;
 And [Censorinus] nobly named so,
 Twice being [by the people chosen] censor,
 Was his great ancestor.

240

SIC. One thus descended,
 That hath beside well in his person wrought
 To be set high in place, we did commend
 To your remembrances: but you have found,
 Scaling his present bearing with his past,
 That he's your fixed enemy, and revoke
 Your sudden approbation.

BRU. Say, you ne'er had done 't —
 Harp on that still — but by our putting on:
 And presently, when you have drawn your number, 250
 Repair to the Capitol.

ancestry is drawn verbatim from the opening sentences of Plutarch's
 "Lives."

240-242 *And [Censorinus] . . . ancestor*] These lines have been recon-
 structed from North's text. North here translates Plutarch thus:
 "Censorinus also came of that family, that was so surnamed because
 the people had chosen him censor twice." The Folios omit all refer-
 ence to Censorinus, and placing a comma after *hither*, read thus:

"And Nobly nam'd, so twice being Censor,
 Was his great Ancestor."

The added words are essential to intelligibility.

246 *Scaling*] Weighing, balancing.

249 *by our putting on*] at our instigation.

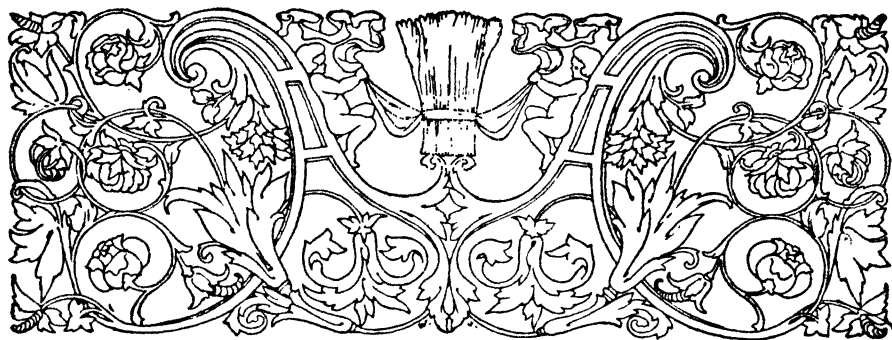
250 *drawn your number*] drawn together or levied the full number of your
 supporters.

CITIZENS. We will so: almost all
Repent in their election. *[Exeunt Citizens.]*

BRU. Let them go on;
This mutiny were better put in hazard,
Than stay, past doubt, for greater:
If, as his nature is, he fall in rage
With their refusal, both observe and answer
The vantage of his anger.

SIC. To the Capitol, come:
We will be there before the stream o' the people;
And this shall seem, as partly 't is, their own,
Which we have goaded onward. *[Exeunt. 260]*

256-257 *observe and answer . . . anger*] observe and be ready to take
any advantage that his anger affords, improve the opportunity which
his anger will offer.

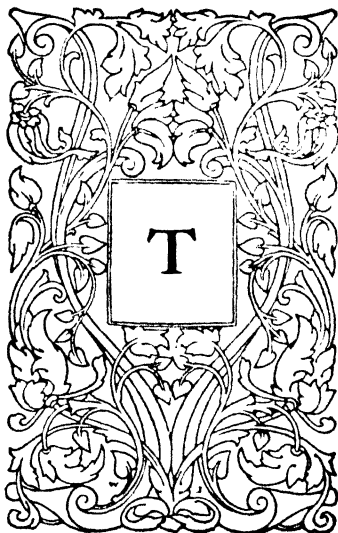


ACT THIRD — SCENE I — ROME

A STREET

Cornets. Enter CORIOLANUS, MENENIUS, all the Gentry, COMINIUS, TITUS LARTIUS, and other Senators

CORIOLANUS



ULLUS AUFIDIUS THEN
had made new head?

LART. He had, my lord; and
that it was which caused
Our swifter composition.

COR. So then the Volscies
stand but as at first;
Ready, when time shall prompt
them, to make road
Upon 's again.

COM. They are worn, lord
consul, so,
That we shall hardly in our ages
see

Their banners wave again.

COR.

Saw you Aufidius?

LART. On safe-guard he came to me; and did curse

Against the Volsces, for they had so vilely
Yielded the town: he is retired to Antium. 10

COR. Spoke he of me?

LART. He did, my lord.

COR. How? what?

LART. How often he had met you, sword to sword;
That of all things upon the earth he hated
Your person most; that he would pawn his fortunes
To hopeless restitution, so he might
Be call'd your vanquisher.

COR. At Antium lives he?

LART. At Antium.

COR. I wish I had a cause to seek him there,
To oppose his hatred fully. Welcome home. 20

Enter SICINIUS and BRUTUS

Behold, these are the tribunes of the people,
The tongues o' the common mouth: I do despise them;
For they do prank them in authority,
Against all noble sufferance.

SIC. Pass no further.

COR. Ha! what is that?

BRU. It will be dangerous to go on: no further.

1 *made new head*] raised a new body of troops.

3 *Our swifter composition*] Our hurried negotiation of peace.

5 *make road*] make advance.

9 *On safe-guard*] Under safe conduct, under escort.

16 *To hopeless restitution*] Without any hope of restitution.

23 *prank them*] plume themselves. Cf. *Meas. for Meas.*, II, ii, 117-118:
"man *Drest in a little brief authority.*"

24 *Against all noble sufferance*] Past the endurance of all noble natures.

COR. What makes this change?

MEN. The matter?

COM. Hath he not pass'd the noble and the common?

BRU. Cominius, no.

COR. Have I had children's voices? 30

FIRST SEN. Tribunes, give way; he shall to the market-place.

BRU. The people are incensed against him.

SIC. Stop,

Or all will fall in broil.

COR. Are these your herd?

Must these have voices, that can yield them now,
And straight disclaim their tongues? What are your
offices?

You being their mouths, why rule you not their teeth?
Have you not set them on?

MEN. Be calm, be calm.

COR. It is a purposed thing, and grows by plot,
To curb the will of the nobility:
Suffer't, and live with such as cannot rule, 40
Nor ever will be ruled.

BRU. Call 't not a plot:

The people cry you mock'd them; and of late,
When corn was given them gratis, you repined,
Scandal'd the suppliants for the people, call'd them
Time-pleasers, flatterers, foes to nobleness.

29 *noble . . . common*] Thus the First Folio. The later Folios read *noble . . . Commons*. Rowe adopted *nobles . . . commons*.

43-44 *you repined, Scandal'd*] *you murmured against, you slandered.* "Repine," which here seems to be used transitively, is commonly found as an intransitive verb (*i. e.*, "fret," or "murmur").

COR. Why, this was known before.

BRU. Not to them all.

COR. Have you inform'd them sithence?

BRU. How! I inform them!

COM. You are like to do such business.

BRU. Not unlike,

Each way, to better yours.

COR. Why then should I be consul? By yond clouds, 50
Let me deserve so ill as you, and make me
Your fellow tribune.

SIC. You show too much of that
For which the people stir: if you will pass
To where you are bound, you must inquire your way,
Which you are out of, with a gentler spirit;
Or never be so noble as a consul,
Nor yoke with him for tribune.

MEN. Let 's be calm.

COM. The people are abused; set on. This paltering
Becomes not Rome; nor has Coriolanus
Deserved this so dishonour'd rub, laid falsely 60
I' the plain way of his merit.

47 *sithence*] an archaic form of "since."

48 *You are like . . . business*] The Folios assign this speech to Cominius, but Theobald reasonably transferred it to Coriolanus.

48-49 *Not unlike . . . yours*] We are not unlikely to take a better course than you in every direction.

58 *The people are abused; set on*] The people are deceived; let us get on with our business.

paltering] shuffling or haggling.

60 *dishonour'd rub*] dishonourable impediment; "rub" is the technical term for an obstacle in the way of a throw at the game of bowls.

falsely] treacherously.

COR.

Tell me of corn!

This was my speech, and I will speak 't again —

MEN. Not now, not now.

FIRST SEN.

Not in this heat, sir, now.

COR. Now, as I live, I will. My nobler friends,
 I crave their pardons:
 For the mutable, rank-scented many, let them
 Regard me as I do not flatter, and
 Therein behold themselves: I say again,
 In soothing them, we nourish 'gainst our senate
 The cockle of rebellion, insolence, sedition,
 Which we ourselves have plough'd for, sow'd and
 scatter'd,

70

By mingling them with us, the honour'd number;
 Who lack not virtue, no, nor power, but that
 Which they have given to beggars.

MEN.

Well, no more.

FIRST SEN. No more words, we beseech you.

COR.

How! no more!

As for my country I have shed my blood,
 Not fearing outward force, so shall my lungs
 Coin words till their decay against those measles,

66 *many*] the populace; cf. the Greek *οἱ πολλοί*.

66-68 *let them . . . behold themselves*] let them turn their attention to me who am no flatterer of them, and see themselves in the mirror of my speech.

69 *soothing*] flattering.

70 *cockle*] a weed which poisons growing corn. Plutarch uses the word in the corresponding passage. Cf. *L. L. L.*, IV, iii, 379: "Sow'd cockle reap'd no corn."

78 *measles*] symptoms of leprosy; the disease now known as measles

Which we disdain should tetter us, yet sought
The very way to catch them.

BRU. You speak o' the people, 80
As if you were a god to punish, not
A man of their infirmity.

SIC. 'T were well
We let the people know 't.

MEN. What, what? his choler?

COR. Choler!
Were I as patient as the midnight sleep,
By Jove, 't would be my mind!

SIC. It is a mind
That shall remain a poison where it is,
Not poison any further.

COR. Shall remain!
Hear you this Triton of the minnows? mark you
His absolute "shall"?

COM. 'T was from the canon.

COR. "Shall"! 90
O good, but most unwise patricians! why,

seems too mild for the context. "Mesell" a word of different derivation, with which "measles" might easily be confused, is often found in pre-Shakespearean literature alike for "leprous," "leper," and "leprosy."

79 *tetter us*] cover our skin with a scab. "Ringworm" is often called "tetter."

89 *Triton*] Properly a seagod, son to Neptune, whom he served as trumpeter. Ovid describes him in *Metam.*, I, 333. "The horn and noise o' the monster's," line 95, suggests some of his attributes.

90 *from the canon*] contrary to the law; an infringement of legal right.

91 *O good*] Pope's correction of the Folio reading *O God!*

You grave but reckless senators, have you thus
 Given Hydra here to choose an officer,
 That with his peremptory "shall," being but
 The horn and noise o' the monster's, wants not spirit
 To say he'll turn your current in a ditch,
 And make your channel his? If he have power,
 Then vail your ignorance; if none, awake
 Your dangerous lenity. If you are learn'd,
 Be not as common fools; if you are not, 100
 Let them have cushions by you. You are plebeians,
 If they be senators: and they are no less,
 When, both your voices blended, the great'st taste
 Most palates theirs. They choose their magistrate;
 And such a one as he, who puts his "shall,"
 His popular "shall," against a graver bench
 Than ever frown'd in Greece. By Jove himself,
 It makes the consuls base! and my soul aches
 To know, when two authorities are up,
 Neither supreme, how soon confusion 110

93 *Hydra*] the many-headed monster, which is described by Ovid, *Metam.*, IX, 69 *seq.* Cf. IV, i, 1, *infra*: "the beast With many heads," and 2 *Hen. IV*, *Induction*, 18.

95 *the monster's*] a reminiscence of the seagod Triton rather than of the many-headed Hydra; see l. 89, *supra*, and note.

98 *vail your ignorance*] lower, have done with your ignorance of, or indifference to, the power or pretension of the mob.

102-104 *they are no less . . . theirs*] The plebeians are no less than senators when both ranks are blended to an equality, and the predominant flavour of the mixture smacks most of the populace. In other words, if the upper and lower classes are to have an equal voice in affairs of state, the voice of the lower class will predominate.

109 *are up*] are in office.

May enter 'twixt the gap of both and take
The one by the other.

COM. Well, on to the market-place.

COR. Whoever gave that counsel, to give forth
The corn o' the storehouse gratis, as 't was used
Sometime in Greece, —

MEN. Well, well, no more of that.

COR. Though there the people had more absolute
power,

I say, they nourish'd disobedience, fed
The ruin of the state.

BRU. Why, shall the people give
One that speaks thus their voice?

COR. I'll give my reasons,
More worthier than their voices. They know the corn
Was not our recompense, resting well assured 121
They ne'er did service for 't: being press'd to the war,
Even when the navel of the state was touch'd,
They would not thread the gates. This kind of service
Did not deserve corn gratis: being i' the war,
Their mutinies and revolts, wherein they show'd
Most valour, spoke not for them: the accusation
Which they have often made against the senate,
All cause unborn, could never be the native

121 *our recompense*] a reward given by us.

123 *when the navel . . . touch'd*] when the vital part of the state was
menaced.

124 *thread*] pass through.

129 *All cause unborn*] With no shadow of justification.

native] origin, source. "Native" here means "natural parent" or
"cause of birth." The usage is rare, though the word is frequently

Of our so frank donation. Well, what then? 130
 How shall this bosom multiplied digest
 The senate's courtesy? Let deeds express
 What's like to be their words: "We did request it;
 We are the greater poll, and in true fear
 They gave us our demands." Thus we debase
 The nature of our seats, and make the rabble
 Call our cares fears; which will in time
 Break ope the locks o' the senate, and bring in
 The crows to peck the eagles.

MEN. Come, enough.

BRU. Enough, with over measure.

COR. No, take more: 140

What may be sworn by, both divine and human,
 Seal what I end withal! This double worship,
 Where one part does disdain with cause, the other
 Insult without all reason; where gentry, title, wisdom,
 Cannot conclude but by the yea and no

found for native place or country. *Motive* has been suggested in its stead.

131 *bosom multiplied*] multitudinous bosom, heart of the many-headed people. Cf. *Lear*, V, iii, 50: "To pluck the *common bosom* on his side." Thus the Folios. Dyce ingeniously suggested *bisson multitude*. Cf. II, i, 59, *supra*.

132-133 *Let deeds . . . words*] Let their past acts indicate what they are likely to say.

134 *the greater poll*] the majority.

135-136 *debase . . . seats*] degrade the character of our position.

141-142 *What may be sworn by . . . withal*] May everything divine and human, which can give force to an oath, confirm the truth of my concluding words.

145 *conclude*] take a decision.

Of general ignorance, — it must omit
 Real necessities, and give way the while
 To unstable slightness: purpose so barr'd, it follows,
 Nothing is done to purpose. Therefore, beseech you, —
 You that will be less fearful than discreet; 150
 That love the fundamental part of state
 More than you doubt the change on 't; that prefer
 A noble life before a long, and wish
 To jump a body with a dangerous physic
 That 's sure of death without it, — at once pluck out
 The multitudinous tongue; let them not lick
 The sweet which is their poison. Your dishonour
 Mangles true judgement and bereaves the state
 Of that integrity which should become 't;
 Not having the power to do the good it would, 160
 For the ill which doth control 't.

BRU. Has said enough.

SIC. Has spoken like a traitor, and shall answer
 As traitors do.

COR. Thou wretch, despite o'erwhelm thee!

146 *general ignorance*] vulgar ignorance.

148-149 *purpose . . . purpose*] When the good design is so baulked, it follows that no useful act is performed. There is a slight quibble on two shades of meaning in the word "purpose."

151-152 *That love the fundamental part . . . change on 't*] You who have affection for the genuine interest of the state in larger measure than you have fear of the revolution (which may destroy the state).

154 *jump*] expose to hazard.

159 *integrity*] soundness.

163 *despite*] hate.

What should the people do with these bald tribunes?
 On whom depending, their obedience fails
 To the greater bench: in a rebellion,
 When what 's not meet, but what must be, was law,
 Then were they chosen: in a better hour,
 Let what is meet be said it must be meet,
 And throw their power i' the dust.

170

BRU. Manifest treason!

SIC. This a consul? no.

BRU. The ædiles, ho!

Enter an Ædile

Let him be apprehended.

SIC. Go, call the people: [*Exit Ædile.*] in whose
 name myself

Attach thee as a traitorous innovator,
 A foe to the public weal: obey, I charge thee,
 And follow to thine answer.

COR. Hence, old goat!

SENATORS, &c. We'll surety him.

COM. Aged sir, hands off.

164 *bald*] paltry, witless. Cf. *1 Hen. IV*, I, iii, 65: "This *bald* unjointed chat."

166 *To the greater bench*] To magistrates in higher position.

169 *Let what . . . be meet*] Let it be said by you that what is meet to be done must be done.

172 *ædiles*] "ædiles plebei," servants of the tribunes, who made arrests at their bidding and carried out death sentences. Of later date and higher rank were the "ædiles curules," city officers who had control of the streets, buildings, games, baths, and the like.

COR. Hence, rotten thing! or I shall shake thy
bones

Out of thy garments.

SIC. Help, ye citizens!

Enter a rabble of Citizens, with the Ædiles

MEN. On both sides more respect. 180

SIC. Here 's he that would take from you all your
power.

BRU. Seize him, ædiles!

CITIZENS. Down with him! down with him!

SENATORS, &c. Weapons, weapons, weapons!

[They all bustle about Coriolanus, crying,

"Tribunes!" "Patricians!" "Citizens!" "What, ho!"

"Sicinius!" "Brutus!" "Coriolanus!" "Citizens!"

"Peace, peace, peace!" "Stay! hold! peace!"

MEN. What is about to be? I am out of breath.

Confusion's near. I cannot speak. You, tribunes

To the people! Coriolanus, patience! 190

Speak, good Sicinius.

SIC. Hear me, people; peace!

CITIZENS. Let's hear our tribune: peace! — Speak,
speak, speak.

SIC. You are at point to lose your liberties:

Marcus would have all from you; Marcus,

Whom late you have named for consul.

MEN. Fie, fie, fie!

This is the way to kindle, not to quench.

189 *You, tribunes*] The verb "speak" is obviously understood.

194 *at point*] on the point, about.

FIRST SEN. To unbuild the city, and to lay all flat.

SIC. What is the city but the people?

CITIZENS.

True,

The people are the city.

200

BRU. By the consent of all, we were establish'd
The people's magistrates.

CITIZENS. You so remain.

MEN. And so are like to do.

COM. That is the way to lay the city flat,
To bring the roof to the foundation,
And bury all which yet distinctly ranges,
In heaps and piles of ruin.

SIC. This deserves death.

BRU. Or let us stand to our authority,
Or let us lose it. We do here pronounce,
Upon the part o' the people, in whose power
We were elected theirs, Marcius is worthy
Of present death.

210

SIC. Therefore lay hold of him;
Bear him to the rock Tarpeian, and from thence
Into destruction cast him.

BRU. Ædiles, seize him!

CITIZENS. Yield, Marcius, yield!

MEN. Hear me one word;
Beseech you, tribunes, hear me but a word.

ÆDILES. Peace, peace!

206 *distinctly ranges*] is ranged in due order, is disposed in regular line or order.

213 *the rock Tarpeian*] the precipice on the Capitol whence criminals were flung and killed.

MEN. [*To Brutus*] Be that you seem, truly your
country's friend,
And temperately proceed to what you would
Thus violently redress.

BRU. Sir, those cold ways, 220
That seem like prudent helps, are very poisonous
Where the disease is violent. Lay hands upon him,
And bear him to the rock.

COR. No, I'll die here. [*Drawing his sword.*]
There's some among you have beheld me fighting:
Come, try upon yourselves what you have seen me.

MEN. Down with that sword! Tribunes, withdraw
awhile.

BRU. Lay hands upon him.

MEN. Help Marcius, help,
You that be noble; help him, young and old!

CITIZENS. Down with him, down with him!

[*In this mutiny, the Tribunes, the Ædiles,
and the People, are beat in.*]

MEN. Go, get you to your house; be gone,
away!

All will be naught else.

SEC. SEN. Get you gone.

COM. Stand fast; 231
We have as many friends as enemies.

MEN. Shall it be put to that?

FIRST SEN. The gods forbid!

220 *those cold ways*] those dispassionate methods.

231 *Stand fast*] Thus the Folios. Warburton with some justice transferred
the speech to Coriolanus.

I prithee, noble friend, home to thy house;
Leave us to cure this cause.

MEN. For 't is a sore upon us
You cannot tent yourself: be gone, beseech you.

COM. Come, sir, along with us.

COR. I would they were barbarians — as they
are,
Though in Rome litter'd — not Romans — as they
are not,

Though calved i' the porch o' the Capitol, —

MEN. Be gone:
Put not your worthy rage into your tongue: 241
One time will owe another.

COR. On fair ground
I could beat forty of them.

MEN. I could myself
Take up a brace o' the best of them; yea, the two
tribunes.

COM. But now 't is odds beyond arithmetic;
And manhood is call'd foolery, when it stands
Against a falling fabric. Will you hence
Before the tag return? whose rage doth rend

236 *tent*] probe with a view to curing; a familiar term in surgery.

240–242 *Be gone . . . owe another*] The Folios make these words part of Coriolanus' preceding speech. Steevens seems to have first assigned them to "Menenius," to whom they are clearly appropriate.

242 *One time . . . another*] One time will compensate for another; our time of triumph is coming.

245 *beyond arithmetic*] past calculation.

248 *the tag*] the rabble; commonly associated with the phrase "tag, rag and bobtail." Cf. *Jul. Cæs.*, I, ii, 255: "the tag rag people."

Like interrupted waters, and o'erbear
What they are used to bear.

MEN. Pray you, be gone: 250
I'll try whether my old wit be in request
With those that have but little: this must be patch'd
With cloth of any colour.

COM. Nay, come away.

[*Exeunt Coriolanus, Cominius, and others.*]

FIRST PATRICIAN. This man has marr'd his fortune.

MEN. His nature is too noble for the world:
He would not flatter Neptune for his trident,
Or Jove for 's power to thunder. His heart 's his
mouth:
What his breast forges, that his tongue must vent;
And, being angry, does forget that ever
He heard the name of death. [A noise within. 260
Here 's goodly work!

SEC. PAT. I would they were a-bed!

MEN. I would they were in Tiber! What, the ven-
geance,
Could he not speak 'em fair?

Re-enter BRUTUS and SICINIUS, with the rabble

SIC. Where is this viper,
That would depopulate the city, and
Be every man himself?

249-250 *Like interrupted waters . . . bear*] Like waters whose flow is forcibly obstructed, so that in the overflow they overwhelm whatever is on their surface. Cf. *Two Gent.*, II, vii, 25-26: "The current . . . being stopp'd, impatiently doth rage."

MEN. You worthy tribunes —

SIC. He shall be thrown down the Tarpeian rock
With rigorous hands: he hath resisted law,
And therefore law shall scorn him further trial
Than the severity of the public power,
Which he so sets at nought.

FIRST CIT. He shall well know 270
The noble tribunes are the people's mouths,
And we their hands.

CITIZENS. He shall, sure on 't.

MEN. Sir, sir, —

SIC. Peace!

MEN. Do not cry havoc, where you should but hunt
With modest warrant.

SIC. Sir, how comes 't that you
Have help to make this rescue?

MEN. Hear me speak:
As I do know the consul's worthiness,
So can I name his faults, —

SIC. Consul! what consul?

MEN. The consul Coriolanus.

BRU. He consul! 280

CITIZENS. No, no, no, no, no.

MEN. If, by the tribunes' leave, and yours, good
people,
I may be heard, I would crave a word or two;

275 *cry havoc*] cry the signal for "no quarter," for indiscriminate slaughter. Cf. *Jul. Cæs.*, III, i, 274: "*Cry havoc*, and let slip the dogs of war." "*Havoc*" seems to represent an ancient form of "hawk," and the phrase seems to have originated among those engaged in the sport of falconry.

The which shall turn you to no further harm
Than so much loss of time.

SIC. Speak briefly then;

For we are peremptory to dispatch
This viperous traitor: to eject him hence
Were but one danger, and to keep him here
Our certain death: therefore it is decreed
He dies to-night.

MEN. Now the good gods forbid 290
That our renowned Rome, whose gratitude
Towards her deserved children is enroll'd
In Jove's own book, like an unnatural dam
Should now eat up her own!

SIC. He 's a disease that must be cut away.

MEN. O, he 's a limb that has but a disease;
Mortal, to cut it off; to cure it, easy.
What has he done to Rome that 's worthy death?
Killing our enemies, the blood he hath lost —
Which, I dare vouch, is more than that he hath 300
By many an ounce — he dropp'd it for his country;
And what is left, to lose it by his country
Were to us all that do 't and suffer it
A brand to the end o' the world.

SIC. This is clean kam.

284 *turn you to*] expose you to.

288 *one*] complete, whole. Thus the Folios; Theobald substituted *our*.

292 *deserved*] deserving.

297 *Mortal*] Fatal, deadly.

304 *brand*] *sc.* of infamy.

clean kam] These words are synonymous with "merely (*i.e.*, absolutely)

BRU. Merely awry: when he did love his country,
It honour'd him.

MEN. The service of the foot
Being once gangrened, is not then respected
For what before it was.

BRU. We 'll hear no more.
Pursue him to his house, and pluck him thence;
Lest his infection, being of catching nature, 310
Spread further.

MEN. One word more, one word.
This tiger-footed rage, when it shall find
The harm of unscann'd swiftness, will, too late,
Tie leaden pounds to's heels. Proceed by process;
Lest parties, as he is beloved, break out,
And sack great Rome with Romans.

BRU. If it were so —

SIC. What do ye talk?
Have we not had a taste of his obedience?
Our ædiles smote? ourselves resisted? Come.

MEN. Consider this: he has been bred i' the wars 320
Since he could draw a sword, and is ill school'd
In bolted language; meal and bran together

awry" which immediately follow them. "Kam" is an old Celtic word for "crooked," which survives in the river-name Cam in Cambridge.
306-308] *The service of the foot . . . before it was*] Menenius is here ironically adopting the tribune's own line of argument, doubtless with a view to reducing it to absurdity, when he is interrupted by the impatient Brutus. Hanmer would give the speech to the tribune Sicinius; others would make it part of Brutus' preceding remark.
313 *unscann'd swiftness*] inconsiderate or rash haste.
322 *bolted*] refined, sifted.

He throws without distinction. Give me leave,
I'll go to him, and undertake to bring him
Where he shall answer, by a lawful form,
In peace, to his utmost peril.

FIRST SEN. Noble tribunes,
It is the humane way: the other course
Will prove too bloody; and the end of it
Unknown to the beginning.

SIC. Noble Menenius,
Be you then as the people's officer.
Masters, lay down your weapons.

330

BRU. Go not home.

SIC. Meet on the market-place. We'll attend you
there:

Where, if you bring not Marcius, we'll proceed
In our first way.

MEN. I'll bring him to you.

[*To the Senators*] Let me desire your company: he
must come,

Or what is worst will follow.

FIRST SEN. Pray you, let's to him.

[*Exeunt.*]

SCENE II — A ROOM IN CORIOLANUS'S HOUSE

Enter CORIOLANUS with Patricians

COR. Let them pull all about mine ears; present me
Death on the wheel, or at wild horses' heels;
Or pile ten hills on the Tarpeian rock,
That the precipitation might down stretch

Below the beam of sight; yet will I still
Be thus to them.

A PATRICIAN. You do the nobler.

COR. I muse my mother
Does not approve me further, who was wont
To call them woollen vassals, things created
To buy and sell with groats, to show bare heads 10
In congregations, to yawn, be still and wonder,
When one but of my ordinance stood up
To speak of peace or war.

Enter VOLUMNIA

I talk of you:
Why did you wish me milder? would you have me
False to my nature? Rather say, I play
The man I am.

VOL. O, sir, sir, sir,
I would have had you put your power well on,
Before you had worn it out.

COR. Let go.

VOL. You might have been enough the man you are,
With striving less to be so: lesser had been 20
The thwartings of your dispositions, if

5 *beam of sight*] ray of sight, range of vision.

7 *muse*] wonder.

9 *woollen vassals*] coarse-clothed fellows. Cf. *Mids. N. Dr.*, III, i, 68:
"hempen home-spuns."

12 *ordinance*] order, rank.

21 *thwartings of your dispositions*] Theobald's correction of the Folio
reading *things of your dispositions*.

You had not show'd them how ye were disposed,
Ere they lack'd power to cross you.

COR. Let them hang.

VOL. Ay, and burn too.

Enter MENENIUS with the Senators

MEN. Come, come, you have been too rough, some-
thing too rough;
You must return and mend it.

FIRST SEN. There 's no remedy;
Unless, by not so doing, our good city
Cleave in the midst, and perish.

VOL. Pray, be counsell'd:
I have a heart as little apt as yours,
But yet a brain that leads my use of anger
To better vantage.

30

MEN. Well said, noble woman!
Before he should thus stoop to the herd, but that
The violent fit o' the time craves it as physic
For the whole state, I would put mine armour on,
Which I can scarcely bear.

COR. What must I do?

MEN. Return to the tribunes.

24 *Ay, and burn too*] This is an involuntary outburst of Volumnia's horror of the mob. Some editors object needlessly that the words are inconsistent with the speaker's plea for patience.

29 *apt*] *sc.* to submit, submissive. Thus the Folios. Many changes have been suggested. But though the expression is elliptical, the context makes the meaning plain.

32 *the herd*] Theobald's correction of the Folio reading *th' heart*. Coriolanus has twice already applied the word "herd" to the rabble of Rome, I, iv, 31, and III, i, 33, *supra*.

COR. Well, what then? what then?

MEN. Repent what you have spoke.

COR. For them! I cannot do it to the gods;
Must I then do 't to them?

VOL. You are too absolute;
Though therein you can never be too noble, 40
But when extremities speak. I have heard you say,
Honour and policy, like unsever'd friends,
I' the war do grow together: grant that, and tell me,
In peace what each of them by the other lose,
That they combine not there.

COR. Tush, tush!

MEN. A good demand.

VOL. If it be honour in your wars to seem
The same you are not, which, for your best ends,
You adopt your policy, how is it less or worse,
That it shall hold companionship in peace
With honour, as in war, since that to both 50
It stands in like request?

COR. Why force you this?

VOL. Because that now it lies you on to speak
To the people; not by your own instruction,
Nor by the matter which your heart prompts you,
But with such words that are but roted in
Your tongue, though but bastards and syllables

39-41 *You are too absolute . . . extremities speak*] You are too self-confident; your resolution and self-confidence can never be out of place in a noble heart, except in the presence of desperate dangers.

51 *force*] press, urge.

55 *roted in Your tongue*] learnt by rote, not uttered spontaneously.

Of no allowance to your bosom's truth.
 Now, this no more dishonours you at all
 Than to take in a town with gentle words,
 Which else would put you to your fortune and 60
 The hazard of much blood.

I would dissemble with my nature, where
 My fortunes and my friends at stake required
 I should do so in honour. I am in this,
 Your wife, your son, these senators, the nobles;
 And you will rather show our general louts
 How you can frown than spend a fawn upon 'em,
 For the inheritance of their love and safeguard
 Of what that want might ruin.

MEN. Noble lady!
 Come, go with us; speak fair: you may salve so, 70
 Not what is dangerous present, but the loss
 Of what is past.

VOL. I prithee now, my son,
 Go to them, with this bonnet in thy hand;
 And thus far having stretch'd it — here be with them —

57 *Of no allowance . . . truth*] Without the authority or approbation of
 the truth which is innate in your heart.

59 *take in*] conquer, subdue. Cf. I, ii, 24, *supra*.

60 *put you to your fortune*] make you risk or imperil your fortune.

64–65 *I am in this . . . nobles*] I am spokesman in this matter for your
 wife, etc.

66 *our general louts*] our common people.

69 *that want*] the want of their love, their enmity.

71 *Not what is*] Not only, not merely, what is. Cf. III, iii, 98, *infra*.

73 *this bonnet*] Volumnia points to Coriolanus' head-gear.

74 *here be with them*] here set yourself on a level with them, show them
 deference.

Thy knee bussing the stones — for in such business
 Action is eloquence, and the eyes of the ignorant
 More learned than the ears — waving thy head,
 Which often, thus, correcting thy stout heart,
 Now humble as the ripest mulberry
 That will not hold the handling: or say to them, 80
 Thou art their soldier, and being bred in broils
 Hast not the soft way which, thou dost confess,
 Were fit for thee to use, as they to claim,
 In asking their good loves; but thou wilt frame
 Thyself, forsooth, hereafter theirs, so far
 As thou hast power and person.

MEN. This but done,
 Even as she speaks, why, their hearts were yours;
 For they have pardons, being ask'd, as free
 As words to little purpose.

VOL. Prithee now,
 Go, and be ruled: although I know thou hadst rather 90

75 *bussing*] kissing.

77 *waving*] gently moving or bowing.

78 *Which often, thus,*] This is the punctuation of the Folios, and is difficult. Only one comma is required, and should follow *which*.

79 *humble*] This word is here the imperative of the verb "to humble," and governs as its object "Which" (*i. e.*, the head), in the previous line.

79-80 *the ripest mulberry . . . handling*] The fully-ripe mulberry is detached from the tree at the slightest touch of the hand.

86 *power and person*] individual or personal capacity.

88-89 *they have pardons . . . little purpose*] they are prone to grant pardon when asked as readily as to speak words of no particular significance.

Follow thine enemy in a fiery gulf
Than flatter him in a bower.

Enter COMINIUS

Here is Cominius.

COM. I have been i' the market-place; and, sir, 't is fit
You make strong party, or defend yourself
By calmness or by absence: all 's in anger.

MEN. Only fair speech.

COM. I think 't will serve, if he
Can thereto frame his spirit.

VOL. He must, and will.
Prithee now, say you will, and go about it.

COR. Must I go show them my unbarb'd sconce?
must I,

With my base tongue, give to my noble heart 100
A lie, that it must bear? Well, I will do 't:
Yet, were there but this single plot to lose,
This mould of Marcius, they to dust should grind it,
And throw 't against the wind. To the market-place!
You have put me now to such a part, which never
I shall discharge to the life.

COM. Come, come, we 'll prompt you.

VOL. I prithee now, sweet son, as thou hast said
My praises made thee first a soldier, so,

94 *You make strong party*] You collect a strong body of supporters.

99 *unbarb'd sconce*] uncovered head. "Barbed" (or "barded") is often found in the sense of "armoured" or "covered with armour." Cf. *Rich. III*, I, i, 10: "*barbed steeds*."

102 *this single plot*] this sole piece of earth, my own mere body only.

To have my praise for this, perform a part
Thou hast not done before.

COR. Well, I must do 't: 110
Away, my disposition, and possess me
Some harlot's spirit! my throat of war be turn'd,
Which quired with my drum, into a pipe
Small as an eunuch, or the virgin voice
That babies lulls asleep! the smiles of knaves
Tent in my cheeks, and schoolboys' tears take up
The glasses of my sight! a beggar's tongue
Make motion through my lips, and my arm'd knees,
Who bow'd but in my stirrup, bend like his 120
That hath received an alms! I will not do 't;
Lest I surcease to honour mine own truth,
And by my body's action teach my mind
A most inherent baseness.

VOL. At thy choice then:
To beg of thee, it is my more dishonour
Than thou of them. Come all to ruin: let
Thy mother rather feel thy pride than fear
Thy dangerous stoutness, for I mock at death
With as big heart as thou. Do as thou list.

112 *Some harlot's spirit*] Some ribald's spirit. "Harlot" as a term of contempt was applied to men as well as to women. Cf. *Com. of Errors*, V, i, 205: "she with *harlots* feasted in my house."

113 *quired*] played in concert.

116 *Tent in . . . take up*] encamp, lodge in . . . occupy.

121 *surcease to honour*] cease to honour, give over respecting.

125-127 *let Thy mother . . . stoutness*] let thy mother rather suffer the worst from thy pride than continue to live in nervous fear of thy dangerous obstinacy. Volumnia deprecates the uncertainty of the issue.

Thy valiantness was mine, thou suck'dst it from me,
But owe thy pride thyself.

COR. Pray, be content: 130
Mother, I am going to the market-place;
Chide me no more. I'll mountebank their loves,
Cog their hearts from them, and come home beloved
Of all the trades in Rome. Look, I am going:
Commend me to my wife. I'll return consul;
Or never trust to what my tongue can do
I' the way of flattery further.

VOL. Do your will. [Exit.

COM. Away! the tribunes do attend you: arm your-
self

To answer mildly; for they are prepared
With accusations, as I hear, more strong 140
Than are upon you yet.

COR. The word is "mildly." Pray you, let us go:
Let them accuse me by invention, I
Will answer in mine honour.

MEN. Ay, but mildly.

COR. Well, mildly be it then. Mildly! [Exeunt.

130 *owe*] Thus the First Folio. The later Folios read *own*, which is the meaning of *owe* here.

132 *I'll mountebank their loves*] I'll play the conjurer and thereby get their loves.

133 *Cog*] Get by cheating.

SCENE III — THE SAME

THE FORUM

Enter SICINIUS and BRUTUS

BRU. In this point charge him home, that he affects
 Tyrannical power: if he evade us there,
 Enforce him with his envy to the people;
 And that the spoil got on the Antiates
 Was ne'er distributed.

Enter an Ædile

What, will he come?

ÆD. He 's coming.

BRU. How accompanied?

ÆD. With old Menenius and those senators
 That always favour'd him.

SIC. Have you a catalogue
 Of all the voices that we have procured,
 Set down by the poll?

ÆD. I have; 't is ready.

10

SIC. Have you collected them by tribes?

3 *Enforce him with his envy*] Press him hard with, urge against him,
 his hatred. Cf. II, iii, 216, *supra*: "*Enforce his pride.*"

8-11 *Have you a catalogue . . . by tribes*] According to Plutarch there
 were two methods of voting for public officers, by tribes (or local
 districts) with a widely distributed and democratic suffrage, and by
 centuries (or military divisions) with a more restricted and more aris-
 tocratic suffrage. The former method was justly held by the tribune
 to give the advantage to the populace, and the latter to the upper
 classes. The tribune consequently adopted the vote by tribes. North
 in translating Plutarch interpolated the remark that in voting by tribes
 "voices were numbered by the polls." This phrase is alluded to by
 the tribune Sicinius when he asks the ædile about "a catalogue of

ÆD. I have.

SIC. Assemble presently the people hither:
And when they hear me say "It shall be so
I' the right and strength o' the commons," be it
either

For death, for fine, or banishment, then let them,
If I say fine, cry "Fine," if death, cry "Death,"
Insisting on the old prerogative
And power i' the truth o' the cause.

ÆD. I shall inform them.

BRU. And when such time they have begun to cry,
Let them not cease, but with a din confused 20
Enforce the present execution
Of what we chance to sentence.

ÆD. Very well,

SIC. Make them be strong, and ready for this hint,
When we shall hap to give 't them.

BRU. Go about it.

[Exit Ædile.]

Put him to choler straight: he hath been used
Ever to conquer and to have his worth
Of contradiction: being once chafed, he cannot
Be rein'd again to temperance; then he speaks

all the voices . . . set down by the poll." As a matter of fact the voting "by poll" was an essential preliminary in both voting methods; the tribe or century each alike cast its single collective vote, only after its members had been polled individually and the determining plurality ascertained. Shakespeare follows North in the error of associating "votes by poll" distinctively with the tribune's favoured method of voting by tribes.

26-27 *have his worth Of contradiction*] gain what he thinks worth disputing about.

What 's in his heart; and that is there which looks
With us to break his neck.

Sic.

Well, here he comes.

30

Enter CORIOLANUS, MENENIUS, and COMINIUS, *with* Senators and Patricians

MEN. Calmly, I do beseech you.

COR. Ay, as an ostler, that for the poorest piece
Will bear the knave by the volume. The honour'd
 gods

Keep Rome in safety, and the chairs of justice
 Supplied with worthy men ! plant love among 's !
 Throng our large temples with the shows of peace,
 And not our streets with war !

FIRST SEN.

Amen, amen.

MEN. A noble wish.

Re-enter Ædile, with Citizens

Sic. Draw near, ye people.

ÆD. List to your tribunes; audience: peace, I say! 40

COR. First, hear me speak.

BOTH TRI.

Well, sav. Peace, ho !

COR. Shall I be charged no further than this present?
Must all determine here?

29-30 *which looks With us* | which seems likely with our aid.

32-33 *for the poorest piece . . . volume*] for the smallest coin will stand being called knave often enough to fill a volume.

36 *Throng*] Theobald's correction of the Folio misreading *Through*.
shows] emblems.

SIC. I do demand,
If you submit you to the people's voices,
Allow their officers, and are content
To suffer lawful censure for such faults
As shall be proved upon you.

COR. I am content.

MEN. Lo, citizens, he says he is content:
The warlike service he has done, consider; think
Upon the wounds his body bears, which show 50
Like graves i' the holy churchyard.

COR. Scratches with briers,
Scars to move laughter only.

MEN. Consider further,
That when he speaks not like a citizen,
You find him like a soldier: do not take
His rougher accents for malicious sounds,
But, as I say, such as become a soldier
Rather than envy you.

COM. Well, well, no more.

COR. What is the matter
That being pass'd for consul with full voice
I am so dishonour'd that the very hour 60
You take it off again?

SIC. Answer to us.

COR. Say, then: 't is true, I ought so.

SIC. We charge you, that you have contrived to take
From Rome a l season'd office, and to wind

55 *accents*] Theobald's corrections of the Folio misreading *Actions*.

57 *envy you*] malign or spite you.

63 *contrived*] planned, plotted.

64 *season'd*] established by time and custom

Yourselves into a power tyrannical;
For which you are a traitor to the people.

COR. How! traitor!

MEN. Nay, temperately; your promise.

COR. The fires i' the lowest hell fold-in the people!
Call me their traitor! Thou injurious tribune!

Within thine eyes sat twenty thousand deaths, 70
In thy hands clutch'd as many millions, in
Thy lying tongue both numbers, I would say
"Thou liest" unto thee with a voice as free
As I do pray the gods.

SIC. Mark you this, people?

CITIZENS. To the rock, to the rock with him!

SIC. Peace!

We need not put new matter to his charge:
What you have seen him do and heard him speak,
Beating your officers, cursing yourselves,
Opposing laws with strokes, and here defying 80
Those whose great power must try him; even this,
So criminal and in such capital kind,
Deserves the extremest death.

BRU. But since he hath
Served well for Rome —

COR. What do you prate of service?

BRU. I talk of that, that know it.

COR. You?

MEN. Is this the promise that you made your mother?

COM. Know, I pray you, —

69 *injurious*] insolent, insulting.

71 *In thy hands clutch'd*] Were there clutched or grasped in thy hands.

COR. I'll know no further:
 Let them pronounce the steep Tarpeian death,
 Vagabond exile, flaying, pent to linger 90
 But with a grain a day, I would not buy
 Their mercy at the price of one fair word,
 Nor check my courage for what they can give,
 To have 't with saying "Good morrow."

SIC. For that he has,
 As much as in him lies, from time to time
 Envied against the people, seeking means
 To pluck away their power, as now at last
 Given hostile strokes, and that not in the presence
 Of dreaded justice, but on the ministers
 That do distribute it; in the name o' the people, 100
 And in the power of us the tribunes, we,
 Even from this instant, banish him our city,
 In peril of precipitation
 From off the rock Tarpeian, never more
 To enter our Rome gates: i' the people's name,
 I say it shall be so.

CITIZENS. It shall be so, it shall be so; let him away:
 He 's banish'd, and it shall be so.

COM. Hear me, my masters, and my common
 friends, —

SIC. He 's sentenced; no more hearing.

COM. Let me speak:
 I have been consul, and can show for Rome 111

96 *Envied against*] Maligned, expressed himself with malice against.

98 *not*] not only, not merely. Cf. III, ii, 71, *supra*.

111 *for Rome*] Theobald's correction for the Folio *from Rome*. Cf. IV, ii,
 28, *infra*: "good man the wounds that he does bear *for Rome*."

Her enemies' marks upon me. I do love
 My country's good with a respect more tender,
 More holy and profound, than mine own life,
 My dear wife's estimate, her womb's increase
 And treasure of my loins; then if I would
 Speak that —

SIC. We know your drift: — speak what?

BRU. There 's no more to be said, but he is banish'd,
 As enemy to the people and his country:
 It shall be so.

120

CITIZENS. It shall be so, it shall be so.

COR. You common cry of curs! whose breath I hate
 As reek o' the rotten fens, whose loves I prize
 As the dead carcasses of unburied men
 That do corrupt my air, I banish you;
 And here remain with your uncertainty!
 Let every feeble rumour shake your hearts!
 Your enemies, with nodding of their plumes,
 Fan you into despair! Have the power still
 To banish your defenders; till at length
 Your ignorance, which finds not till it feels,
 Making not reservation of yourselves,

130

115 *estimate*] reputation.

122 *common cry*] vulgar pack. Cf. IV, vi, 148, *infra*: "you and your cry."

123 *As reek . . . rotten fens*] Cf. *Tempest*, II, i, 45-46: "As if it had lungs, and rotten ones. Or as 't were perfumed by a fen."

131 *which finds not till it feels*] Cf. the familiar political maxim in James Harrington's *Oceana*, 1656: "The people cannot see but they can feel."

132 *Making not reservation of yourselves*] Making no attempt to reserve or preserve the means of defending yourselves. *Not* is Capell's substitution for the Folio reading *but*, which would give the line the different

Still your own foes, deliver you as most
Abated captives to some nation
That won you without blows! Despising,
For you, the city, thus I turn my back:
There is a world elsewhere.

[*Exeunt Coriolanus, Cominius, Menenius, Senators and Patricians.*]

ÆD. The people's enemy is gone, is gone!

CITIZENS. Our enemy is banish'd! he is gone! Hoo!
hoo! [*They all shout, and throw up their caps.*]

SIC. Go, see him out at gates, and follow him, 140
As he hath follow'd you, with all despite;
Give him deserved vexation. Let a guard
Attend us through the city.

CITIZENS. Come, come, let's see him out at gates;
come.

The gods preserve our noble tribunes! Come. [*Exeunt.*]

and less coherent sense of "only working in order to preserve your
mere lives in the city."

134 *Abated*] Dejected, depressed.

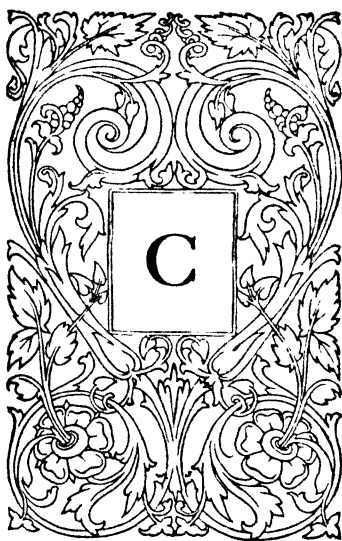


ACT FOURTH — SCENE I — ROME

BEFORE A GATE OF THE CITY

Enter CORIOLANUS, VOLUMNIA, VIRGILIA, MENENIUS, COMINIUS,
with the young Nobility of Rome

CORIOLANUS



COME, LEAVE YOUR TEARS;
a brief farewell: the beast
With many heads butts me
away. Nay, mother,
Where is your ancient courage?
you were used
To say extremity was the trier
of spirits;
That common chances common
men could bear;
That when the sea was calm all
boats alike
Show'd mastership in floating;
fortune's blows,

When most struck home, being gentle wounded, craves
A noble cunning: you were used to load me

1-2 *the beast With many heads*] Cf. III, i, 93, *supra*, and 2 *Hen. IV*,
Induction, 18: "the blunt monster with uncounted heads."

With precepts that would make invincible
The heart that conn'd them. 10

VIR. O heavens! O heavens!

COR. Nay, I prithee, woman, —

VOL. Now the red pestilence strike all trades in
Rome,

And occupations perish!

COR. What, what, what!

I shall be loved when I am lack'd. Nay, mother,
Resume that spirit when you were wont to say,
If you had been the wife of Hercules,
Six of his labours you 'ld have done, and saved
Your husband so much sweat. Cominius,
Droop not; adieu. Farewell, my wife, my mother: 20
I'll do well yet. Thou old and true Menenius,
Thy tears are salter than a younger man's,
And venomous to thine eyes. My sometime general
I have seen thee stern, and thou hast oft beheld
Heart-hardening spectacles; tell these sad women,

4 *extremity*] desperate misfortune. Thus the Second and later Folios.

The First Folio gives the word in the plural.

6-7 *when the sea . . . floating*] The same illustration is employed in *Troil.* and *Cress.*, I, iii, 33-37.

7-9 *fortune's blows . . . cunning*] when Fortune strikes her hardest blows, it requires a noble wisdom to suffer the wounds with gentle resignation. The language is harsh and elliptical, but the sense is clear. Thus the First Folio. None of the suggested emendations merits attention.

13 *the red pestilence*] Cf. *Tempest*, I, ii, 364: "The red plague rid you."

14 *occupations*] trades, callings, employment. Cf. IV, vi, 98, *infra*: "the voice of *occupation*" (*i. e.*, the working class), and *Tempest*, II, i, 148: "No *occupation*; all men idle."

'T is fond to wail inevitable strokes,
 As 't is to laugh at 'em. My mother, you wot well
 My hazards still have been your solace: and
 Believe 't not lightly — though I go alone,
 Like to a lonely dragon, that his fen 30
 Makes fear'd and talk'd of more than seen — your son
 Will or exceed the common, or be caught
 With cautelous baits and practice.

VOL.

My first son,

Whither wilt thou go? Take good Cominius
 With thee awhile: determine on some course,
 More than a wild exposure to each chance
 That starts i' the way before thee.

COR.

O the gods!

COM. I'll follow thee a month, devise with thee
 Where thou shalt rest, that thou mayst hear of us
 And we of thee: so, if the time thrust forth 40
 A cause for thy repeal, we shall not send
 O'er the vast world to seek a single man,
 And lose advantage, which doth ever cool
 I' the absence of the needer.

COR.

Fare ye well:

Thou hast years upon thee; and thou art too full

26 *fond*] foolish.

32 *or exceed the common*] either surpass or outdo the ordinary exploits
 (such as have formerly been his mother's consolation).

33 *cautelous*] crafty, dishonest.

practice] trick or stratagem.

36 *exposure*] an unusual form of "exposure." Cf. *Tim. of Ath.*, IV, iii,
 439: "composture." The similar form "imposture" is in common
 use.

ACT IV

50

Cor. Give me thy hand:
Come.

[*Exeunt.*

A STREET NEAR THE GATE

SIC. Bid them all home; he's gone, and we'll no further.

The nobility are vex'd, whom we see have sided
In his behalf.

BRU. Now we have shown our power,
Let us seem humbler after it is done
Than when it was a-doing.

46 *the wars' surfeits*] excesses of war, the rough usages of war.

49 of noble touch] of true metal; an allusion to the touchstone, whereby metals are tested. Cf. *Tim. of Ath.*, IV, iii, 387, where gold is called the "touch of hearts."

SIC. Bid them home:
 Say their great enemy is gone, and they
 Stand in their ancient strength.

BRU. Dismiss them home. [*Exit Ædile.*]
 Here comes his mother.

Enter VOLUMNIA, VIRGILIA, and MENENIUS

SIC. Let 's not meet her.

BRU. Why?

SIC. They say she 's mad.

BRU. They have ta'en note of us: keep on your way: 10

VOL. O, ye're well met: the hoarded plague o' the gods
 Requite your love!

MEN. Peace, peace; be not so loud.

VOL. If that I could for weeping, you should hear, —
 Nay, and you shall hear some. [*To Brutus*] Will you be
 gone?

VIR. [*To Sicinius*] You shall stay too: I would I had
 the power
 To say so to my husband.

SIC. Are you mankind?

VOL. Ay, fool; is that a shame? Note but this fool.
 Was not a man my father? Hadst thou foxship

11-12 *the hoarded plague . . . your love!*] Cf. *Lear*, II, iv, 160-161: "All
 the stored vengeance of heaven fall On her ungrateful top."

16-17 *Are you mankind? . . . shame?*] "Mankind" is first used in the
 sense of "man," "masculine creature lacking feminine gentleness."
 Cf. *Wint. Tale*, II, iii, 67: "*A mankind witch!*" Volumnia in her retort
 credits the word with the more general meaning of a "human being."

17 *foxship*] the mean cunning of an ungrateful fox. The form seems
 unknown elsewhere, though "foxy" in the sense of "crafty" is not
 uncommon. Foxes were held to be typical of ingratitude. Cf.
Lear, III, vii, 28: "Ingrateful fox!"

To banish him that struck more blows for Rome
Than thou hast spoken words?

SIC. O blessed heavens! 20

VOL. More noble blows than ever thou wise words;
And for Rome's good. I'll tell thee what; yet go:
Nay, but thou shalt stay too: I would my son
Were in Arabia, and thy tribe before him,
His good sword in his hand.

SIC. What then?

VIR. What then!

He'd make an end of thy posterity.

VOL. Bastards and all.

Good man, the wounds that he does bear for Rome!

MEN. Come, come, peace.

SIC. I would he had continued to his country 30
As he began, and not unknit himself
The noble knot he made.

BRU. I would he had.

VOL. "I would he had!" 'T was you incensed the
rabble;

Cats, that can judge as fitly of his worth
As I can of those mysteries which heaven
Will not have earth to know.

23-24 *I would my son Were in Arabia*] Arabia is used generally of a desert country. Cf. *Cymb.*, I, i, 167: "I would they were in *Africa*," and *Mach.*, III, iv, 104: "dare me to the *desert* with thy sword."

28 *Good man . . . for Rome!*] Cf. III, iii, 111, *supra*.

31 *unknit himself*] himself untied. Cf. *1 Hen. IV*, V, i, 15-16: "will you again *unknit* This churlish *knot*?"

34 *Cats*] This word of reproach, which Volumnia addresses to the tribunes, was a common term of reproach. Cf. *All's Well*, IV, iii, 222: "now he's a *cat* to me."

BRU. Pray, let us go.

VOL. Now, pray, sir, get you gone:
 You have done a brave deed. Ere you go, hear this:
 As far as doth the Capitol exceed
 The meanest house in Rome, so far my son — 40
 This lady's husband here, this, do you see? —
 Whom you have banish'd, does exceed you all.

BRU. Well, well, we'll leave you.

SIC. Why stay we to be baited
 With one that wants her wits?

VOL. Take my prayers with you.
[Exeunt Tribunes.]

I would the gods had nothing else to do
 But to confirm my curses! Could I meet 'em
 But once a-day, it would unclog my heart
 Of what lies heavy to 't.

MEN. You have told them home;
 And, by my troth, you have cause. You'll sup with me?

VOL. Anger's my meat; I sup upon myself, 50
 And so shall starve with feeding. Come, let's go:
 Leave this faint puling, and lament as I do,
 In anger, Juno-like. Come, come, come.

[Exeunt Vol. and Vir.]
[Exit.]

MEN. Fie, fie, fie!

43-44 *baited With one*] teased or taunted by one.

46 *confirm*] ratify, put into effect.

meet 'em] meet the tribunes.

48 *You have told them home*] You have spoken out plainly; you have driven your words home. Cf. II, ii, 101, *supra*: "I cannot *speak him home*," and III, iii, 1: "charge him *home*."

52 *faint puling*] weak whining.

SCENE III — A HIGHWAY BETWEEN ROME AND
ANTIUM

Enter a Roman and a Volsce, meeting

ROM. I know you well, sir, and you know me: your name, I think, is Adrian.

VOLS. It is so, sir: truly, I have forgot you.

ROM. I am a Roman; and my services are, as you are, against 'em: know you me yet?

VOLS. Nicanor? no.

ROM. The same, sir.

VOLS. You had more beard when I last saw you; but your favour is well appeared by your tongue. What's the news in Rome? I have a note from the Volscian state, to find you out there: you have well saved me a day's journey.

ROM. There hath been in Rome strange insurrections; the people against the senators, patricians and nobles.

VOLS. Hath been! is it ended then? Our state thinks not so: they are in a most warlike preparation, and hope to come upon them in the heat of their division.

⁹ *your favour . . . tongue*] your identity is quite recognisable in your speech. "Favour" means "face" or "personal appearance." "Appeared" has the significance of "made clear or obvious." Cf. *Cymb.*, III, iv, 144: "to appear itself," and *Meas. for Meas.*, II, iv, 29-30: "where their untaught love Must needs appear (*i. e.*, bring to light) offence." *Appeared* is the Folio reading, for which other words including *affeer'd* (*i. e.*, confirmed) and *approved* have been substituted by the editors. But no change seems essential.

ROM. The main blaze of it is past, but a small thing would make it flame again: for the nobles receive so to heart the banishment of that worthy Coriolanus, that ²⁰ they are in a ripe aptness to take all power from the people, and to pluck from them their tribunes for ever. This lies glowing, I can tell you, and is almost mature for the violent breaking out.

VOLS. Coriolanus banished!

ROM. Banished, sir.

VOLS. You will be welcome with this intelligence, Nicanor.

ROM. The day serves well for them now. I have heard it said, the fittest time to corrupt a man's wife is ³⁰ when she's fallen out with her husband. Your noble Tullus Aufidius will appear well in these wars, his great opposer, Coriolanus, being now in no request of his country.

VOLS. He cannot choose. I am most fortunate, thus accidentally to encounter you: you have ended my business, and I will merrily accompany you home.

ROM. I shall, between this and supper, tell you most strange things from Rome; all tending to the good of their adversaries. Have you an army ready, say you?

VOLS. A most royal one; the centurions and their ⁴⁰

²¹ *ripe aptness*] eager readiness.

²³ *This lies glowing*] The situation is compared to glowing embers about to burst into flame.

²⁹ *The day . . . now*] The turn of events well serves the purpose of the Volscians now.

⁴⁰ *A most royal one*] A first-rate one.

centurions] captains of a troop of a hundred men.

charges, distinctly billeted, already in the entertainment, and to be on foot at an hour's warning.

ROM. I am joyful to hear of their readiness, and am the man, I think, that shall set them in present action. So, sir, heartily well met, and most glad of your company.

VOLS. You take my part from me, sir; I have the most cause to be glad of yours.

ROM. Well, let us go together. [*Exeunt.*]

SCENE IV — ANTIUM

BEFORE AUFIDIUS'S HOUSE

Enter CORIOLANUS in mean apparel, disguised and muffled

COR. A goodly city is this Antium. City,
'T is I that made thy widows: many an heir
Of these fair edifices 'fore my wars
Have I heard groan and drop: then know me not;
Lest that thy wives with spits, and boys with stones,
In puny battle slay me.

Enter a Citizen

Save you, sir.

CIT. And you.

COR. Direct me, if it be your will,
Where great Aufidius lies: is he in Antium?

41 *in the entertainment*] in receipt of pay, on full allowance. Cf. *All's Well*, IV, i, 14-15: "some band of strangers i' th' adversary's *entertainment*."

8 *lies*] lives, resides.

CIT. He is, and feasts the nobles of the state
At his house this night.

COR. Which is his house, beseech you? 10

CIT. This, here, before you.

COR. Thank you, sir: farewell.

[Exit Citizen.]

O world, thy slippery turns! Friends now fast sworn,
Whose double bosoms seem to wear one heart,
Whose hours, whose bed, whose meal and exercise
Are still together, who twin, as 't were, in love
Unseparable, shall within this hour,
On a dissension of a doit, break out
To bitterest enmity: so, fellest foes,
Whose passions and whose plots have broke their sleep
To take the one the other, by some chance, 20
Some trick not worth an egg, shall grow dear friends
And interjoin their issues. So with me:
My birth-place hate I, and my love's upon
This enemy town. I'll enter: if he slay me,
He does fair justice; if he give me way,
I'll do his country service. [Exit.]

15 *who twin . . . in love*] who love one another like twins. Cf. *Othello*, II, iii, 204: "Though he had *twinn'd* with me."

17 *a dissension of a doit*] a quarrel over a farthing.

21 *Some trick*] Some toy or trifle. Cf. *T. of Shrew*, IV, iii, 67: "A knack, a toy, a *trick*, a baby's cap."

22 *interjoin their issues*] make their children intermarry.

23 *hate I*] Capell's correction of the Folio reading *have I*.

SCENE V — THE SAME

A HALL IN AUFIDIUS'S HOUSE

Music within. Enter a Servingman

FIRST SERV. Wine, wine, wine! — What service is here!

I think our fellows are asleep. [Exit.

Enter another Servingman

SEC. SERV. Where's Cotus? my master calls for him. [Exit.

Enter CORIOLANUS

COR. A goodly house: the feast smells well; but I Appear not like a guest.

Re-enter the first Servingman

FIRST SERV. What would you have, friend? whence are you? Here's no place for you: pray, go to the door. [Exit.

COR. I have deserved no better entertainment, In being Coriolanus. 10

Re-enter second Servingman

SEC. SERV. Whence are you, sir? Has the porter his eyes in his head, that he gives entrance to such companions? Pray, get you out.

COR. Away!

12 companions] fellows. Cf. V, ii, 58, *infra*.

SEC. SERV. "Away!" get you away.

COR. Now thou 'rt troublesome.

SEC. SERV. Are you so brave? I'll have you talked with anon.

Enter a third Servingman. The first meets him

THIRD SERV. What fellow 's this?

FIRST SERV. A strange one as ever I looked on: I cannot get him out o' the house: prithee, call my master to him. *[Retires.]*

THIRD SERV. What have you to do here, fellow? Pray you, avoid the house.

COR. Let me but stand; I will not hurt your hearth.

THIRD SERV. What are you?

COR. A gentleman.

THIRD SERV. A marvellous poor one.

COR. True, so I am.

THIRD SERV. Pray you, poor gentleman, take up some other station; here 's no place for you; pray you, avoid: come.

COR. Follow your function, go, and batten on cold bits.

[Pushes him away from him.]

THIRD SERV. What, you will not? Prithee, tell my master what a strange guest he has here.

SEC. SERV. And I shall. *[Exit.]*

THIRD SERV. Where dwell'st thou?

COR. Under the canopy.

24 *avoid the house*] clear out of the house. So line 31, *infra*.

33 *batten on cold bits*] feast or gorge on cold leavings, scraps of cold dishes.

38 *the canopy*] *sc.* of heaven, the sky. Cf. *Hamlet*, II, ii, 298: "this most excellent canopy, the air."

THIRD SERV. Under the canopy!

COR. Ay.

40

THIRD SERV. Where 's that?

COR. I' the city of kites and crows.

THIRD SERV. I' the city of kites and crows! What an ass it is! Then thou dwell'st with daws too?

COR. No, I serve not thy master.

THIRD SERV. How, sir! do you meddle with my master?

COR. Ay; 't is an honest service than to meddle with thy mistress:

Thou pratest, and pratest; serve with thy trencher, hence!
[Beats him away. Exit third Servingman.]

Enter AUFIDIUS with the second Servingman

AUF. Where is this fellow?

50

SEC. SERV. Here, sir: I'd have beaten him like a dog, but for disturbing the lords within. [Retires.]

AUF. Whence comest thou? what wouldst thou? thy name?

Why speak'st not? speak, man: what's thy name?

COR. [Unmuffling] If, Tullus,
Not yet thou knowest me, and, seeing me, dost not

Think me for the man I am, necessity
Commands me name myself.

AUF. What is thy name?

44 daws] jackdaws, in the sense of simpletons, fools.

49 trencher] wooden platter, on which food was cut up for eating purposes.

COR. A name unmusical to the Volscians' ears,
And harsh in sound to thine.

AUF. Say, what 's thy name?
Thou hast a grim appearance, and thy face 60
Bears a command in 't; though thy tackle's torn,
Thou show'st a noble vessel: what's thy name?

COR. Prepare thy brow to frown:—know'st thou
me yet?

AUF. I know thee not:—thy name?

COR. My name is Caius Marcius, who hath done
To thee particularly, and to all the Volsces,
Great hurt and mischief; thereto witness may
My surname. Coriolanus: the painful service,
'The extreme dangers, and the drops of blood
Shed for my thankless country, are requited 70
But with that surname; a good memory,
And witness of the malice and displeasure
Which thou shouldst bear me: only that name remains:
The cruelty and envy of the people,
Permitted by our dastard nobles, who
Have all forsook me, hath devour'd the rest;
And suffer'd me by the voice of slaves to be
Hoop'd out of Rome. Now, this extremity

60–61 *thy face . . . command in 't*] Cf. North's *Plutarch*: "Yet there appeared a certain majesty in his countenance."

65–101 *My name is . . . service*] This speech is adapted with great literalness from North's *Plutarch*.

71 *a good memory*] a good memorial. Cf. V, i, 17, and V, vi, 154, *infra*.
The expression is North's.

78 *Hoop'd*] Hooted. Cf. IV, vi, 124, *infra*: "hoot him out of the city."
Thus the Folios. Hanmer gives the more modern spelling *Whoop'd*.

Hath brought me to thy hearth: not out of hope —
Mistake me not — to save my life, for if 80
I had fear'd death, of all the men i' the world
I would have 'voided thee; but in mere spite,
To be full quit of those my banishers,
Stand I before thee here. Then if thou hast
A heart of wreak in thee, that wilt revenge
Thine own particular wrongs, and stop those maims
Of shame seen through thy country, speed thee straight,
And make my misery serve thy turn: so use it
That my revengeful services may prove
As benefits to thee; for I will fight 90
Against my canker'd country with the spleen
Of all the under fiends. But if so be
Thou darest not this and that to prove more fortunes
Thou'rt tired, then, in a word, I also am
Longer to live most weary, and present
My throat to thee and to thy ancient malice;
Which not to cut would show thee but a fool,
Since I have ever follow'd thee with hate,
Drawn tuns of blood out of thy country's breast,
And cannot live but to thy shame, unless 100
It be to do thee service.

83 *To be full quit of]* To be entirely quits with, to pay out to the full.

85 *A heart of wreak]* A heart seeking revenge. North's expression is
"if thou hast any heart to be wrecked (*i. e.*, wreaked, avenged) of the
injuries thy enemies have done thee."

86-87 *maims Of shame]* shameful injuries, the spoliation of thy territory.

91 *canker'd]* malignant.

92 *the under fiends]* the fiends of hell below the earth.

AUF.

O Marcius, Marcius!

Each word thou hast spoke hath weeded from my heart
 A root of ancient envy. If Jupiter
 Should from yond cloud speak divine things,
 And say "'T is true," I'd not believe them more
 Than thee, all noble Marcius. Let me twine
 Mine arms about that body, where against
 My grained ash an hundred times hath broke,
 And scarr'd the moon with splinters: here I clip
 The anvil of my sword, and do contest 110
 As hotly and as nobly with thy love
 As ever in ambitious strength I did
 Contend against thy valour. Know thou first,
 I loved the maid I married; never man
 Sigh'd truer breath; but that I see thee here,
 Thou noble thing! more dances my rapt heart
 Than when I first my wedded mistress saw
 Bestride my threshold. Why, thou Mars! I tell thee,
 We have a power on foot; and I had purpose
 Once more to hew thy target from thy brawn, 120
 Or lose mine arm for 't: thou hast beat me out

108 *My grained ash*] My stout ashen spear. "Grained," which has no very definite significance as applied to the grain of wood, means here "unbroken," "strong."

109 *scarr'd the moon with splinters*] Cf. for the hyperbolic figure *Wint. Tale*, III, iii, 89-90: "the ship *boring the moon* with her mainmast."

109-110 *I clip . . . sword*] I embrace the object which I have struck with my sword with the strength of a smith striking an anvil.

119 *a power on foot*] an army in the field.

120 *thy target from thy brawn*] thy shield from thy brawny arm.

121 *out*] outright, thoroughly.

Twelve several times, and I have nightly since
 Dreamt of encounters 'twixt thyself and me;
 We have been down together in my sleep,
 Unbuckling helms, fisting each other's throat;
 And waked half dead with nothing. Worthy Marcius,
 Had we no quarrel else to Rome but that
 Thou art thence banish'd, we would muster all
 From twelve to seventy, and pouring war
 Into the bowels of ungrateful Rome,
 Like a bold flood o'er-beat. O, come, go in,
 And take our friendly senators by the hands,
 Who now are here, taking their leaves of me,
 Who am prepared against your territories,
 Though not for Rome itself.

130

COR. You bless me, gods!

AUF. Therefore, most absolute sir, if thou wilt have
 The leading of thine own revenges, take
 The one half of my commission, and set down —
 As best thou art experienced, since thou know'st
 Thy country's strength and weakness — thine own
 ways;

140

Whether to knock against the gates of Rome,
 Or rudely visit them in parts remote,
 To fright them, ere destroy. But come in:

125 *helms*] helmets.

131 *o'er-beat*] beat down, overwhelm. Thus the Folios. The word is rare. Rowe like most editors reads *o'er-bear*, *i. e.*, overflow, with which cf. IV, vi, 79: "[they] have already *O'erborne* (*i. e.*, overflowed) their way."

136 *absolute*] excellent, perfect. Cf. *Ant. and Cleop.*, I, ii, 2: "most *absolute* Alexas."

Let me commend thee first to those that shall
 Say yea to thy desires. A thousand welcomes!
 And more a friend than e'er an enemy;
 Yet, Marcius, that was much. Your hand: most wel-
 come! [*Exeunt Coriolanus and Aufidius. The two*
Serving-men come forward.

FIRST SERV. Here 's a strange alteration!

SEC. SERV. By my hand, I had thought to have
 stricken him with a cudgel; and yet my mind gave
 me his clothes made a false report of him. 151

FIRST SERV. What an arm he has! he turned me
 about with his finger and his thumb, as one would set
 up a top.

SEC. SERV. Nay, I knew by his face that there was
 something in him: he had, sir, a kind of face, methought,
 — I cannot tell how to term it.

FIRST SERV. He had so; looking as it were — Would
 I were hanged, but I thought there was more in him
 than I could think.

SEC. SERV. So did I, I'll be sworn: he is simply the
 rarest man i' the world. 161

FIRST SERV. I think he is: but a greater soldier than
 he, you wot one.

SEC. SERV. Who? my master?

FIRST SERV. Nay, it's no matter for that.

150-151 *my mind gave me*] my mind suggested, hinted to me. The same
 expression appears in *Hen. VIII*, V, iii, 109.

153-154 *set up*] set spinning.

163 *you wot one*] you know the man I mean. Thus the Folios. For *one*
 many editors substitute *on* ("you wot on" being often used colloquially
 for "you take my hint"). But no change is necessary here.

SEC. SERV. Worth six on him.

FIRST SERV. Nay, not so neither: but I take him to be the greater soldier.

SEC. SERV. Faith, look you, one cannot tell how to say that: for the defence of a town, our general is excellent.

170

FIRST SERV. Ay, and for an assault too.

Re-enter third Servingman

THIRD SERV. O slaves, I can tell you news; news, you rascals!

FIRST AND SEC. SERV. What, what, what? let's partake.

THIRD SERV. I would not be a Roman, of all nations; I had as lieve be a condemned man.

FIRST AND SEC. SERV. Wherefore? wherefore?

THIRD SERV. Why, here's he that was wont to thwack our general, Caius Marcius.

FIRST SERV. Why do you say, thwack our general? 180

THIRD SERV. I do not say, thwack our general; but he was always good enough for him.

SEC. SERV. Come, we are fellows and friends: he was ever too hard for him; I have heard him say so himself.

FIRST SERV. He was too hard for him directly, to say

183 *fellows*] companions, fellow-servants.

185 *directly*] possibly "in straightforward encounter," "hand to hand."

The word is elsewhere used in the sense of "immediately" (cf. I, vi, 59, *supra*), and also in that of "manifestly," "obviously." Cf. *Othello*, II, i, 216: "Desdemona is *directly* in love with him."

the troth on 't: before Corioli he scotched him and notched him like a carbonado.

SEC. SERV. An he had been cannibally given, he might have broiled and eaten him too.

FIRST SERV. But, more of thy news?

190

THIRD SERV. Why, he is so made on here within as if he were son and heir to Mars; set at upper end o' the table; no question asked him by any of the senators, but they stand bald before him. Our general himself makes a mistress of him; sanctifies himself with 's hand, and turns up the white o' the eye to his discourse. But the bottom of the news is, our general is cut i' the middle, and but one half of what he was yesterday; for the other has half, by the entreaty and grant of the whole table. He'll go, he says, and sowl the porter of Rome gates by the ears: he will mow all down before him, and leave his passage poll'd.

186-187 *he scotched . . . like a carbonado*] hacked and cut about like a piece of meat slashed for broiling.

189 *broiled*] Pope's correction of the obvious Folio misreading *boyld*.

191 *so made on*] made so much of.

194 *bald*] bareheaded.

195 *sanctifies . . . hand*] touches his hand as if it were a holy relic. The reference is probably to the religious ceremony of touching a sanctified relic. Cf. *As you like it*, III, iv, 12-13: "his kissing is as full of sanctity as the touch of holy bread."

197 *bottom*] base, essential part.

199 *by the entreaty . . . whole table*] at the request and with the consent of all the company.

200 *sowl*] seize or drag. The word is still common in provincial use.

202 *poll'd*] sheared or stripped bare (by means of plundering raids).

SEC. SERV. And he's as like to do't as any man I can imagine. 204

THIRD SERV. Do't! he will do't; for, look you, sir, he has as many friends as enemies; which friends, sir, as it were, durst not, look you, sir, show themselves, as we term it, his friends whilst he's in directitude.

FIRST SERV. Directitude! what's that? 209

THIRD SERV. But when they shall see, sir, his crest up again and the man in blood, they will out of their burrows, like conies after rain, and revel all with him.

FIRST. SERV. But when goes this forward?

THIRD SERV. To-morrow; to-day; presently: you shall have the drum struck up this afternoon: 't is, as it were, a parcel of their feast, and to be executed ere they wipe their lips.

SEC. SERV. Why, then we shall have a stirring world again. This peace is nothing, but to rust iron, increase tailors, and breed ba lad-makers. 220

FIRST SERV. Let me have war, say I; it exceeds peace as far as day does night; it's spritely, waking, audible, and full of vent. Peace is a very apoplexy, leth-

208 *directitude*] a blundering malapropism for "discredit." Malone substituted *discreditude*.

211 *in blood*] in fighting condition.

216 *a parce!*] a part.

222 *spritely, waking*] Pope's correction of the Folio *sprightly walking* (*i. e.*, quick moving, marching in lively fashion).

223 *full of vent*] full of go, of stir, of energy. This, and the other epithets of the sentence, are the antitheses of the epithets "mull'd, deaf, sleepy, insensible" of the next sentence.

argy, mull'd, deaf, sleepy, insensible; a getter of more bastard children than war 's a destroyer of men.

SEC. SERV. 'T is so: and as war, in some sort, may be said to be a ravisher, so it cannot be denied but peace is a great maker of cuckolds.

FIRST SERV. Ay, and it makes men hate one another.

THIRD SERV. Reason; because they then less need one another. The wars for my money. I hope to see Romans as cheap as Volscians. They are rising, they are rising.

FIRST AND SEC. SERV. In, in, in, in! [*Exeunt.* 233]

SCENE VI — ROME

A PUBLIC PLACE

Enter the two Tribunes, SICINIUS and BRUTUS

SIC. We hear not of him, neither need we fear him;
His remedies are tame i' the present peace
And quietness of the people, which before
Were in wild hurry. Here do we make his friends
Blush that the world goes well; who rather had,
Though they themselves did suffer by't, behold
Dissentious numbers pestering streets than see
Our tradesmen singing in their shops and going
About their functions friendly.

224 *mull'd*] flat, insipid; like wine spoilt by being boiled or over-sweetened.

231 *for my money*] for my part; a vulgar colloquialism still in use. *Englishmen for My Money* was the name of a play by William Haughton, 1616.

2 *His remedies . . . peace*] His means of redressing his wrongs are ineffectual in a time of peace like this. The Folios omit the preposition *i'*, which Theobald supplied.

4 *hurry*] commotion.

BRU. We stood to 't in good time.

Enter MENENIUS

Is this Menenius? 10

SIC. 'T is he, 't is he: O, he is grown most kind
Of late. Hail, sir!

MEN. Hail to you both!

SIC. Your Coriolanus is not much miss'd,
But with his friends: the commonwealth doth stand;
And so would do, were he more angry at it.

MEN. All's well; and might have been much better,
if
He could have temporized.

SIC. Where is he, hear you?

MEN. Nay, I hear nothing: his mother and his wife
Hear nothing from him.

Enter three or four Citizens

CITIZENS. The gods preserve you both!

SIC. God-den, our neighbours. 20

BRU. God-den to you all, god-den to you all.

FIRST CIT. Ourselves, our wives, and children, on
our knees,
Are bound to pray for you both.

SIC. Live, and thrive!

BRU. Farewell, kind neighbours: we wish'd Corio-
lanus
Had loved you as we did.

CITIZENS. Now the gods keep you!

BOTH TRI. Farewell, farewell. [*Exeunt Citizens.*]

SIC. This is a happier and more comely time
Than when these fellows ran about the streets,
Crying confusion.

BRU. Caius Marcius was
A worthy officer i' the war, but insolent,
O'ercome with pride, ambitious past all thinking,
Self-loving, — 30

SIC. And affecting one sole throne,
Without assistance.

MEN. I think not so.

SIC. We should by this, to all our lamentation,
If he had gone forth consul, found it so.

BRU. The gods have well prevented it, and Rome
Sits safe and still without him.

Enter an Ædile

ÆD. Worthy tribunes,
There is a slave, whom we have put in prison,
Reports, the Volsces with two several powers
Are enter'd in the Roman territories, 40
And with the deepest malice of the war
Destroy what lies before 'em.

MEN. 'T is Aufidius,
Who, hearing of our Marcius' banishment,
Thrusts forth his horns again into the world;
Which were inshell'd when Marcius stood for Rome,
And durst not once peep out.

32 *affecting*] aiming at, longing for.

39 *powers*] forces, armies.

44 *his horns*] The figure is from a snail.

45 *for Rome*] in defence of Rome. Cf. *supra*, III, iii, 111 and IV, ii, 28.

SIC. Come, what talk you
Of Marcius?

BRU. Go see this rumourer whipp'd. It cannot be
The Volsces dare break with us.

MEN. Cannot be!
We have record that very well it can, 50
And three examples of the like have been
Within my age. But reason with the fellow,
Before you punish him, where he heard this,
Lest you shall chance to whip your information,
And beat the messenger who bids beware
Of what is to be dreaded.

SIC. Tell not me:
I know this cannot be.

BRU. Not possible.

Enter a Messenger

MESS. The nobles in great earnestness are going
All to the senate-house: some news is come
That turns their countenances.

SIC. 'T is this slave;
Go whip him 'fore the people's eyes: his raising;
Nothing but his report. 60

MESS. Yes, worthy sir,
'The slave's report is seconded; and more,
More fearful, is deliver'd.

SIC. What more fearful?

52 *reason with*] converse with.

58 *earnestness*] seriousness, anxiety.

59 *come*] Rowe's correction of the Folio *coming*.

60 *turns*] turns sour or pale.

MESS. It is spoke freely out of many mouths —
 How probable I do not know — that Marcius,
 Join'd with Aufidius, leads a power 'gainst Rome,
 And vows revenge as spacious as between
 The young'st and oldest thing.

SIC. This is most likely!

BRU. Raised only, that the weaker sort may wish 70
 Good Marcius home again.

SIC. The very trick on't.

MEN. This is unlikely:
 He and Aufidius can no more atone
 Than violentest contrariety.

Enter a second Messenger

SEC. MESS. You are sent for to the senate:
 A fearful army, led by Caius Marcius
 Associated with Aufidius, rages
 Upon our territories; and have already
 O'erborne their way, consumed with fire, and took
 What lay before them. 80

Enter COMINIUS

COM. O, you have made good work!

MEN. What news? what news?

68-69 *as spacious . . . oldest thing*] so spacious or comprehensive as
 to involve everybody, from the youngest to the oldest.

73 *atone*] be at one, be reconciled. The intransitive use of the verb
 is rare. But cf. *As you like it*, V, iv, 103-104: "earthly things
 . . . Atone together."

79 *O'erborne their way*] Overflowed their boundaries. Cf. note on IV,
 v, 131, *supra*.

COM. You have help to ravish your own daughters,
and

To melt the city leads upon your pates;
To see your wives dishonour'd to your noses, —

MEN. What 's the news? what 's the news?

COM. Your temples burned in their cement, and
Your franchises, whereon you stood, confined
Into an auger's bore.

MEN. Pray now, your news? —

You have made fair work, I fear me. — Pray, your
news? —

If Marcius should be join'd with Volscians, —

COM.

If!

90

He is their god: he leads them like a thing
Made by some other deity than nature,
That shapes man better; and they follow him,
Against us brats, with no less confidence
Than boys pursuing summer butterflies,
Or butchers killing flies.

MEN.

You have made good work,
You and your apron-men; you that stood so much

83 *leads*] *sc.* of the roofs, leaden coverings of the roofs.

86 *in their cement*] into their cement, till the fire crumbles even the cement
between the stones.

87-88 *Your franchises . . . bore*] Your rights, on which you plumed
yourselves, reduced to the narrowest compass. The bore or hole made
by an auger was minute.

94 *brats*] weaklings, feeble as children.

95 *butterflies*] The word is sometimes spelt by Elizabethan writers "butter
flees," on which account the repetition of "flies" in the next line
probably went unobserved.

97 *your apron-men*] your mechanics.

Upon the voice of occupation and
The breath of garlic-eaters!

COM. He'll shake your Rome about your ears.

MEN. As Hercules
Did shake down mellow fruit. You have made fair
work!

101

BRU. But is this true, sir?

COM. Ay; and you'll look pale
Before you find it other. All the regions
Do smilingly revolt; and who resist
Are mock'd for valiant ignorance,
And perish constant fools. Who is 't can blame him?
Your enemies and his find something in him.

MEN. We are all undone, unless
The noble man have mercy.

COM. Who shall ask it?
The tribunes cannot do't for shame; the people
Deserve such pity of him as the wolf
Does of the shepherds: for his best friends, if they

110

98 *the voice of occupation*] the approval or votes of the working class. Cf.

IV, i, 14, *supra*, and note.

99 *garlic-eaters*] a common phrase of contempt for the lowest orders, with
their offensively smelling breath.

100-101 *As Hercules . . . mellow fruit*] A farcical allusion to the story
of one of Hercules' twelve labours which required him to gather golden
apples from the garden of the Hesperides. According to the com-
monest version of the tale, Hercules performed this exploit vicariously,
and induced Atlas to gather the apples for him.

104 *smilingly*] complaisantly. Thus the Folios. No change is needful.

105 *valiant ignorance*] Cf. *Troil. and Cress.*, III, iii, 307: "such a *valiant*
ignorance."

106 *perish constant fools*] perish as obstinate men foolishly braving
impossibilities.

Should say "Be good to Rome," they charged him even
 As those should do that had deserved his hate,
 And therein show'd like enemies.

MEN.

'T is true:

If he were putting to my house the brand
 That should consume it, I have not the face
 To say "Beseech you, cease." You have made fair
 hands,

You and your crafts! you have crafted fair!

COM.

You have brought

A trembling upon Rome, such as was never 120
 So incapable of help.

BOTH TRI. Say not, we brought it.

MEN. How! was it we? we loved him; but, like beasts
 And cowardly nobles, gave way unto your clusters,
 Who did hoot him out o' the city.

COM.

But I fear

They'll roar him in again. Tullus Aufidius,
 The second name of men, obeys his points
 As if he were his officer: desperation
 Is all the policy, strength and defence,
 That Rome can make against them.

113-115 *they charged . . . like enemies*] The main verbs ("charged" and "show'd") are here in the conditional mood. The sentence means that they would urge on him a charge or injunction, like men who had deserved his hatred, and they would assume the outward guise of enemies.

118 *fair hands*] a pretty piece of handiwork.

126 *his points*] his points of command, his commands. Cf. *Tempest*, I, ii, 500: "do All *points* of my command." A "point of war" commonly meant a bugle call. Cf. *2 Hen. IV*, IV, i, 52: "a loud trumpet and a *point of war*."

Enter a troop of Citizens

MEN. Here come the clusters.
And is Aufidius with him? You are they 130
That made the air unwholesome, when you cast
Your stinking greasy caps in hooting at
Coriolanus' exile. Now he 's coming;
And not a hair upon a soldier's head
Which will not prove a whip: as many coxcombs
As you threw caps up will he tumble down,
And pay you for your voices. 'T is no matter;
If he could burn us all into one coal,
We have deserved it.

CITIZENS. Faith, we hear fearful news.

FIRST CIT. For mine own part,
When I said, banish him, I said, 't was pity. 141

SEC. CIT. And so did I.

THIRD CIT. And so did I; and, to say the truth, so
did very many of us: that we did, we did for the best;
and though we willingly consented to his banishment,
yet it was against our will.

COM. Ye 're goodly things, ye voices!

MEN. You have made
Good work, you and your cry! Shall's to the Capitol?

COM. O, ay, what else? [*Exeunt Cominius and Menenius.*]

SIC. Go, masters, get you home; be not dismay'd. 150
These are a side that would be glad to have
This true which they so seem to fear. Go home,
And show no sign of fear.

148 cry] pack. Cf. III, iii, 122, *supra*: "You cry of common curs."

FIRST CIT. The gods be good to us! Come, masters, let's home. I ever said we were i' the wrong when we banished him.

SEC. CIT. So did we all. But, come, let's home.

[*Exeunt Citizens.*]

BRU. I do not like this news.

SIC. Nor I.

BRU. Let's to the Capitol: would half my wealth 160
Would buy this for a lie!

SIC. Pray, let us go. [*Exeunt.*]

SCENE VII—A CAMP AT A SMALL DISTANCE
FROM ROME

Enter AUFIDIUS with his Lieutenant

AUF. Do they still fly to the Roman?

LIEU. I do not know what witchcraft's in him, but
Your soldiers use him as the grace 'fore meat,
Their talk at table and their thanks at end;
And you are darken'd in this action, sir,
Even by your own.

AUF. I cannot help it now,
Unless, by using means, I lame the foot
Of our design. He bears himself more proudlier,
Even to my person, than I thought he would
When first I did embrace him: yet his nature 10
In that's no changeling; and I must excuse
What cannot be amended.

5 *darken'd*] thrown into the shade.

8 *more proudlier*] The double comparative was a common mode of expressing emphasis.

LIEU. Yet I wish, sir —
I mean for your particular — you had not
Join'd in commission with him; but either
Had borne the action of yourself, or else
To him had left it solely.

AUF. I understand thee well; and be thou sure,
When he shall come to his account, he knows not
What I can urge against him. Although it seems,
And so he thinks, and is no less apparent
To the vulgar eye, that he bears all things fairly,
And shows good husbandry for the Volscian state,
Fights dragon-like, and does achieve as soon
As draw his sword, yet he hath left undone
That which shall break his neck or hazard mine,
Whene'er we come to our account.

20

LIEU. Sir, I beseech you, think you he'll carry Rome?

AUF. All places yield to him ere he sits down;
And the nobility of Rome are his:

13 *for your particular*] in your own personal interest.

15 *Had borne*] Pope's correction of the Folio reading *haue borne*.

22 *shows good husbandry*] shows good management.

24-26 *yet he hath left . . . our account*] These lines clearly mean that Coriolanus' omission of some unspecified act is certain to imperil his own life and that of Aufidius. Mr. Craig ingeniously suggested that Shakespeare was here obscurely alluding to a passage in Plutarch, where Coriolanus was credited, in his invasion of Roman territory, with thoroughly despoiling the property of the poor, but with abstaining from injuring noblemen's lands and goods. Aufidius might perceive future danger in this gentle treatment of the wealthier Romans. But Shakespeare failed to develop this hint of Plutarch, and a later reference in the play (V, i, 22 *seq.*) almost suggests that the dramatist deliberately ignored it.

27 *carry*] conquer, take. Cf. V, vi, 43, *infra*.

The senators and patricians love him too: 30
 The tribunes are no soldiers; and their people
 Will be as rash in the repeal, as hasty
 To expel him thence. I think he'll be to Rome
 As is the osprey to the fish, who takes it
 By sovereignty of nature. First he was
 A noble servant to them; but he could not
 Carry his honours even: whether 't was pride,
 Which out of daily fortune ever taints
 The happy man; whether defect of judgement, 40
 To fail in the disposing of those chances
 Which he was lord of; or whether nature,
 Not to be other than one thing, not moving
 From the casque to the cushion, but commanding peace
 Even with the same austerity and garb
 As he controll'd the war; but one of these —
 As he hath spices of them all, not all,

34-35 *As is the osprey . . . nature*] Fish are said to make no sort of resistance to the attack of the osprey (which the Folios spell *Aspray*) but turn on their backs and surrender to the bird without a struggle. Cf. *Two Noble Kinsmen*, I, i, 138-139: "As *ospreys* do the fish subdue before they touch."

39 *happy*] prosperous, fortunate.

41-43 *nature . . . cushion*] a stubborn uniformity of nature which could not fittingly make the transition from the soldier's helmet to the civil magistrate's armchair.

45 *controll'd the war*] exercised control in war-time.

46 *spices of them all*] Aufidius credits Coriolanus with some taste of the three several vices which he has imputed to him, *viz.*, the pride that comes of success, inability to make good use of the fruits of victory, and lack of power to accommodate his habit of military command to the exercise of civil authority.

For I dare so far free him — made him fear'd,
 So hated, and so banish'd: but he has a merit,
 To choke it in the utterance. So our virtues
 Lie in the interpretation of the time;
 And power, unto itself most commendable,
 Hath not a tomb so evident as a chair
 To extol what it hath done.
 One fire drives out one fire; one nail, one nail;
 Rights by rights fouler, strengths by strengths do fail.

50

48-49 *he has a merit . . . utterance*] his merit is such as ought to choke the utterance of censure. "It" would imply the general obloquy to which Coriolanus had been exposed. Some would, less convincingly, limit the object of "choke" to the sentence of banishment.

49-50 *So our virtues . . . the time*] So our virtues depend for their estimation on the way in which they are adapted to the circumstances of the time. The virtues that suit war may come to be viewed as vices in time of peace. This explanation of the words seems to suit the context better than to treat them as meaning that virtues exist only in the opinion held of them by contemporaries, *i. e.*, virtues have no permanently intrinsic value.

51-53 *And power . . . it hath done*] The general meaning of these difficult lines is: And power, though meritoriously earned and rightly generating self-satisfaction, is liable to no graver ruin than what comes of self-laudation. "A chair to extol what it hath done" means "a chair of state," or "a rostrum from which to deliver speeches of self-glorification." The sentiment is identical with that in *Troil. and Cress.*, I, iii, 241-242: "The worthiness of praise distains his worth, If that the praised himself bring the praise forth," and *All's Well*, I, iii, 5-7: "we . . . make foul the clearness of our deservings, when of ourselves we publish them."

54 *One fire . . . fire*] A favourite proverbial expression in Shakespeare. Cf. *Jul. Cæs.*, III, i, 172: "As fire drives out fire," and note.

55 *Rights by rights fouler . . . fail*] Thus the Folios. The construction is very obscure and irregular. The verb at the end "do fail" must

Come, let 's away. When, Caius, Rome is thine,
Thou art poor'st of all; then shortly art thou mine.

[*Exeunt.*]

be governed by "rights" as well as "strengths." As it stands, the line means that just rights or titles fail in the presence of rights or titles which are of worse validity, and strengths of one kind succumb to strengths of another. It would, however, seem reasonable here to regard *fouler* as a misprint, and to accept Dyce's happy emendation of *falter*.

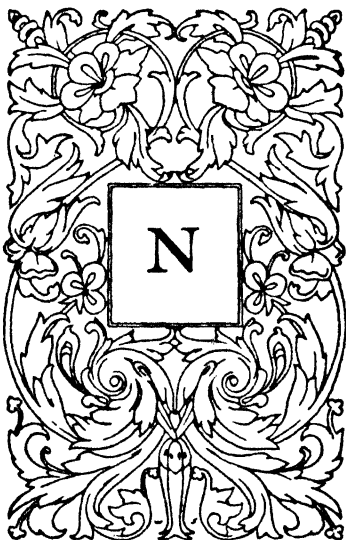


ACT FIFTH — SCENE I — ROME

A PUBLIC PLACE

*Enter MENENIUS, COMINIUS, SICINIUS and BRUTUS, the two
Tribunes, with others*

MENENIUS



O, I'LL NOT GO: YOU
hear what he hath said
Which was sometime his general,
who loved him
In a most dear particular. He
call'd me father:
But what o' that? Go, you
that banish'd him;
A mile before his tent fall down,
and knee
The way into his mercy: nay,
if he coy'd
To hear Cominius speak, I'll
keep at home.

COM. He would not seem to know me.

MEN.

Do you hear?

2 *Which*] Who; the antecedent is "he," *i. e.*, Cominius (line 1).

COM. Yet one time he did call me by my name:
 I urged our old acquaintance, and the drops 10
 That we have bled together. 'Coriolanus
 He would not answer to: forbad all names;
 He was a kind of nothing, titleless,
 Till he had forged himself a name o' the fire
 Of burning Rome.

MEN. Why, so: you have made good work!
 A pair of tribunes that have rack'd for Rome,
 To make coals cheap: a noble memory!

COM. I minded him how royal 't was to pardon
 When it was less expected: he replied,
 It was a bare petition of a state 20
 To one whom they had punish'd.

MEN. Very well:
 Could he say less?

COM. I offer'd to awaken his regard
 For 's private friends: his answer to me was,
 He could not stay to pick them in a pile

3 *In a most dear particular*] In a most affectionate and private intimacy.

6-7 *coy'd To hear*] was coy of hearing, was reluctant to hear.

12 *forbad all names*] declined to respond to any name.

14 *o' the fire*] out of the fire.

16 *rack'd for Rome*] striven for, strained every nerve for, Rome. Cf. *Merch.*
of Ven., I, i, 181: "(My credit) . . . shall be *rack'd*, even to the
 uttermost." Thus Pope. The Folios read *wrack'd for Rome* which
 Dyce changed, quite needlessly, into *wreck'd fair Rome*.

17 *To make coals cheap*] With the result of cheapening fuel by making Rome
 itself material for fire.

memory] memorial. Cf. IV, v, 71, *supra*.

20 *a bare petition*] a threadbare request, a petition of no substance.

25 *in a pile*] from, or out of, a heap.

Of noisome musty chaff: he said, 't was folly,
For one poor grain or two, to leave unburnt,
And still to nose the offence.

MEN. For one poor grain or two!
I am one of those; his mother, wife, his child,
And this brave fellow too, we are the grains: 30
You are the musty chaff, and you are smelt
Above the moon: we must be burnt for you.

SIC. Nay, pray, be patient: if you refuse your aid
In this so never-needed help, yet do not
Upbraid's with our distress. But sure, if you
Would be your country's pleader, your good tongue,
More than the instant army we can make,
Might stop our countryman.

MEN. No, I 'll not meddle.

SIC. Pray you, go to him.

MEN. What should I do?

BRU. Only make trial what your love can do 40
For Rome, towards Marcius.

MEN. Well, and say that Marcius
Return me, as Cominius is return'd,
Unheard; what then?
But as a discontented friend, grief-shot
With his unkindness? say 't be so?

28 *nose the offence*] suffer the annoyance, endure the disagreeable odour
of the undestroyed offensive matter.

32 *Above the moon*] Skyhigh.

37 *the instant army we can make*] the army we can raise on the instant.

41 *towards Marcius*] in regard to Coriolanus.

44 *grief-shot*] grief-stricken.

SIC. Yet your good will
Must have that thanks from Rome, after the measure
As you intended well.

MEN. I 'll undertake 't:
I think he 'll hear me. Yet, to bite his lip
And hum at good Cominius, much unhearts me.
He was not taken well; he had not dined: 50
The veins unfill'd, our blood is cold, and then
We pout upon the morning, are unapt
To give or to forgive; but when we have stuff'd
These pipes and these conveyances of our blood
With wine and feeding, we have suppler souls
Than in our priest-like fasts: therefore I'll watch him
Till he be dieted to my request,
And then I'll set upon him.

BRU. You know the very road into his kindness,
And cannot lose your way.

MEN. Good faith, I'll prove him, 60
Speed how it will. I shall ere long have knowledge
Of my success. [Exit.]

46-47 *after the measure . . . well*] in proportion to the goodness of your intention.

49 *hum*] mutter without speaking a word. Cf. *Macb.*, III, vi, 41-42:
"The cloudy messenger turns me his back, And *hums*."

50 *taken well*] approached at a favourable moment.

52 *We pout upon the morning*] We are surly and sullen in the early morning.

57 *dieted to my request*] well fed so as to be in a humour to grant my request.

60 *prove*] make proof or trial of.

62 *my success*] the result of my effort.

COM. He 'll never hear him.

SIC. Not?

COM. I tell you, he does sit in gold. his eye
Red as 't would burn Rome; and his injury
The gaoler to his pity. I kneel'd before him;
'T was very faintly he said "Rise;" dismiss'd me
Thus, with his speechless hand: what he would do,
He sent in writing after me; what he would not,
Bound with an oath to yield to his conditions:
So that all hope is vain,
Unless his noble mother, and his wife;
Who, as I hear, mean to solicit him

70

63 *sit in gold*] sit enthroned in imperial splendour. According to Plutarch, Coriolanus sat in the Volscian camp "in his chair of state with a marvellous and unspeakable majesty." Cf. V, iv, 21, *infra*: "he sits in his state."

64-65 *his injury . . . pity*] the feeling of the wrong done him restrained his pity, kept it under lock and key.

68-69 *what he would not . . . conditions*] The construction is difficult. These words with this punctuation must summarise the effect of the message which Coriolanus sent in writing after Cominius. He announced in effect that he would do nothing, he would not make reasonable terms, being bound by oath to make his fellow-countrymen yield to his harsh conditions. Cf. V, ii, 47-48, *infra*: "our general has sworn you out of reprieve and pardon." "Yield" is used with a rare causative significance. Coriolanus again (V, iii, 14, *infra*) refers to "the first conditions" which he offered the Romans for them to reject, and some lines below in the same scene (ll. 80 *seq.*) he specifies the things he has "forsworn to grant" as dismissal of his soldiers, and making terms of surrender with "Rome's mechanics."

71 *Unless his noble mother*] Unless (there be hope in) his noble mother.

For mercy to his country. Therefore, let 's hence,
And with our fair entreaties haste them on. [*Exeunt.*]

SCENE II — ENTRANCE TO THE VOLSCIAN CAMP BE-
FORE ROME

TWO SENTINELS ON GUARD

Enter to them, MENENIUS

FIRST SEN. Stay: whence are you?

SEC. SEN. Stand, and go back.

MEN. You guard like men; 't is well: but, by your
leave,

I am an officer of state, and come
To speak with Coriolanus.

FIRST SEN. From whence?

MEN. From Rome.

FIRST SEN. You may not pass, you must return:
our general

Will no more hear from thence.

SEC. SEN. You 'll see your Rome embraced with fire,
before

You 'll speak with Coriolanus.

MEN. Good my friends,

If you have heard your general talk of Rome,

And of his friends there, it is lots to blanks 10

My name hath touch'd your ears: it is Menenius.

FIRST SEN. Be it so; go back: the virtue of your
name

Is not here passable.

10 *lots to blanks*] any number of prizes to any number of blanks. Cf.
Rich. III, I, ii, 237: "all the world to nothing."

MEN. I tell thee, fellow,
 Thy general is my lover: I have been
 The book of his good acts, whence men have read
 His fame unparallel'd haply amplified;
 For I have ever verified my friends,
 Of whom he 's chief, with all the size that verity
 Would without lapsing suffer: nay, sometimes,
 Like to a bowl upon a subtle ground, 20
 I have tumbled past the throw, and in his praise
 Have almost stamp'd the leasing: therefore, fellow,
 I must have leave to pass.

FIRST SEN. Faith, sir, if you had told as many lies in
 his behalf as you have uttered words in your own, you
 should not pass here; no, though it were as virtuous to
 lie as to live chastely. Therefore go back.

MEN. Prithee, fellow, remember my name is Men-
 enius, always factionary on the party of your general.

SEC. SEN. Howsoever you have been his liar, as 30
 you say you have, I am one that, telling true under him,
 must say, you cannot pass. Therefore go back.

14 *lover*] dear friend; a common usage. Cf. *Jul. Cæs.*, III, ii, 13: "Ro-
 mans, countrymen, and *lovers*."

15 *The book*] The recorder or reporter.

17 *verified*] supported by true testimony, spoken the truth of. The word
 is not known elsewhere in this sense, and *glorified* and *magnified* have
 been suggested in its place.

20-22 *upon a subtle ground . . . leasing*] upon a deceptive bowling green,
 I have gone beyond the mark, and in my praise of him almost given
 the stamp of my authority to lying. "Leasing" is an archaic word
 for "lie" or "lying." Cf. *Psalms*, iv, 2: "How long will ye . . . seek
 after *leasing*?" and *Tw. Night*, I, v, 91.

29 *factionary*] busy, active.

MEN. Has he dined, canst thou tell? for I would not speak with him till after dinner.

FIRST SEN. You are a Roman, are you?

MEN. I am, as thy general is.

FIRST SEN. Then you should hate Rome, as he does. Can you, when you have pushed out your gates the very defender of them, and, in a violent popular ignorance, given your enemy your shield, think to front his re- 40
venges with the easy groans of old women, the virginal palms of your daughters, or with the palsied intercession of such a decayed dotant as you seem to be? Can you think to blow out the intended fire your city is ready to flame in, with such weak breath as this? No, you are deceived; therefore, back to Rome, and prepare for your execution: you are condemned; our general has sworn you out of reprieve and pardon.

MEN. Sirrah, if thy captain knew I were here, he would use me with estimation. 50

FIRST SEN. Come, my captain knows you not.

MEN. I mean, thy general.

FIRST SEN. My general cares not for you. Back, I say, go; lest I let forth your half-pint of blood; — back, — that 's the utmost of your having: — back.

MEN. Nay, but, fellow, fellow, —

40-41 *front his revenges*] meet, resist his vengeance.

41 *easy*] easily uttered, and therefore unworthy of notice.

virginal palms] innocent hands raised in supplication. Cf. *2 Hen. VI.*

V, ii, 52: "tears *virginal*."

43 *dotant*] dotard.

50 *estimation*] respect.

55 *the utmost of your having*] the utmost you will get.

Enter CORIOLANUS and AUFIDIUS

COR. What 's the matter?

MEN. Now, you companion, I'll say an errand for you: you shall know now that I am in estimation; you shall perceive that a Jack guardant cannot office me from my son Coriolanus: guess, but by my entertainment with him, if thou standest not i' the state of hanging, or of some death more long in spectatorship and crueller in suffering; behold now presently, and swoon for what's to come upon thee. The glorious gods sit in hourly synod about thy particular prosperity, and love thee no worse than thy old father Menenius does! O my son, my son! thou art preparing fire for us; look thee, here's water to quench it. I was hardly moved to come to thee; but being assured none but myself could move thee, I have been blown out of your gates with sighs; and conjure thee to pardon Rome and thy petitionary

58 *companion*] fellow. Cf. IV, v, 12, *supra*.

I'll say an errand for you] I'll make a report of you, deliver a message in your behalf; in other words, I'll tell of your behaviour to me.

60 *a Jack guardant cannot office me*] a Jack on guard cannot keep me by his officiousness. "A Jack guardant" is almost equivalent to "a Jack in office." "Office" as a verb is rare.

61 *but by*] *by* is Malone's insertion in the Folio text.

63 *in spectatorship*] in the act of beholding, from the sightseer's point of view.

65-66 *The glorious gods . . . synod*] Cf. *Pericles*, I, i, 10: "The senate house of planets all did sit." Menenius is here addressing Coriolanus.

71 *your gates*] the gates of your city Rome. For *your gates*, the reading of the first three Folios, the Fourth Folio reasonably substitutes *our gates*.

countrymen. The good gods assuage thy wrath, and turn the dregs of it upon this varlet here, — this, who, like a block, hath denied my access to thee.

COR. Away!

MEN. How! away!

COR. Wife, mother, child, I know not. My affairs
Are servanted to others: though I owe
My revenge properly, my remission lies 80
In Volscian breasts. That we have been familiar,
Ingrate forgetfulness shall poison rather
Than pity note how much. Therefore be gone.
Mine ears against your suits are stronger than
Your gates against my force. Yet, for I loved thee,
Take this along; I writ it for thy sake,
And would have sent it. [*Gives him a letter.*] Another
word, Menenius,
I will not hear thee speak. This man, Aufidius,
Was my beloved in Rome: yet thou behold'st.

AUF. You keep a constant temper. 90

[*Exeunt Coriolanus and Aufidius.*]

FIRST SEN. Now, sir, is your name Menenius?

SEC. SEN. 'Tis a spell, you see, of much power: you know the way home again.

79 *Are servanted to*] Are made servants to, serve.

79–81 *though I owe . . . breasts*] though my revenge is my personal right, the power of pardon (is no affair of mine, but) is the business of the Volscians.

82–83 *Ingrate forgetfulness . . . how much*] The forgetfulness of ingratitude shall kill as by poison rather than that pity should give any sign of what the amount of our intimacy was.

90 *a constant temper*] a temper of firm faith to your new friends.

FIRST SEN. Do you hear how we are shent for keeping your greatness back?

95

SEC. SEN. What cause, do you think, I have to swoon?

MEN. I neither care for the world nor your general: for such things as you, I can scarce think there's any, ye're so slight. He that hath a will to die by himself fears it not from another: let your general do his worst.¹⁰⁰ For you, be that you are, long; and your misery increase with your age! I say to you, as I was said to, Away!

[*Exit.*

FIRST SEN. A noble fellow, I warrant him.

SEC. SEN. The worthy fellow is our general: he's the rock, the oak not to be wind-shaken. [*Exeunt.*

SCENE III — THE TENT OF CORIOLANUS

Enter CORIOLANUS, AUFIDIUS, and others

COR. We will before the walls of Rome to-morrow Set down our host. My partner in this action, You must report to the Volscian lords how plainly I have borne this business.

AUF. Only their ends You have respected; stopp'd your ears against The general suit of Rome; never admitted A private whisper, no, not with such friends That thought them sure of you.

94 *shent*] shamed, rebuked; an archaic word.

99 *die by himself*] die by his own hand.

3 *plainly*] honestly, without subterfuge.

COR. This last old man,
Whom with a crack'd heart I have sent to Rome,
Loved me above the measure of a father, 10
Nay, godded me indeed. Their latest refuge
Was to send him; for whose old love I have,
Though I show'd sourly to him, once more offer'd
The first conditions, which they did refuse
And cannot now accept; to grace him only
That thought he could do more, a very little
I have yielded to: fresh embassies and suits,
Nor from the state nor private friends, hereafter
Will I lend ear to. [*Shout within.*] Ha! what shout is
this?
Shall I be tempted to infringe my vow 20
In the same time 't is made? I will not.

*Enter, in mourning habits, VIRGILIA, VOLUMNIA, leading young
MARCUS, VALERIA, and Attendants*

My wife comes foremost; then the honour'd mould
Wherein this trunk was framed, and in her hand
The grandchild to her blood. But out, affection!
All bond and privilege of nature, break!
Let it be virtuous to be obstinate.
What is that curtsy worth? or those doves' eyes,
Which can make gods forsworn? I melt, and am not
Of stronger earth than others. My mother bows;
As if Olympus to a molehill should
In supplication nod: and my young boy
Hath an aspect of intercession, which
Great nature cries "Deny not." Let the Volscies

14 *The first conditions*] Cf. V, i, 68–69, *supra*, and note.

Plough Rome, and harrow Italy: I'll never
Be such a gosling to obey instinct; but stand,
As if a man were author of himself
And knew no other kin.

VIR. My lord and husband!

COR. These eyes are not the same I wore in Rome.

VIR. The sorrow that delivers us thus changed
Makes you think so.

COR. Like a dull actor now 40
I have forgot my part and I am out,
Even to a full disgrace. Best of my flesh,
Forgive my tyranny; but do not say,
For that "Forgive our Romans." O, a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven, that kiss
I carried from thee, dear, and my true lip
Hath virgin'd it e'er since. You gods! I prate,
And the most noble mother of the world
Leave unsaluted: sink, my knee, i' the earth; [*Kneels.* 50

38-40 *These eyes . . . think so*] Coriolanus means that his disposition is changed, that he looks on things differently. Virgilia interprets his use of the word "eyes" quite literally, and explains his imagined failure of eyesight to the change wrought in the appearance and dress of herself and her companions.

41-42 *I am out . . . disgrace*] I have broken down to my complete disgrace. Cf. *Sonnet* xxiii, i, 2: "As an unperfect actor . . . is put besides his part." For this use of "out," cf. *L. L. L.*, V, ii, 172: "They do not mark me and that brings me out."

46 *the jealous queen of heaven*] Juno whom the Romans regarded as the goddess of marriage and the avenger of connubial infidelity. Cf. *Pericles*, II, iii 30: "By Juno that is queen of marriage."

48 *I prate*] Theobald's correction of the Folio reading *I pray*.

Of thy deep duty more impression show
Than that of common sons.

VOL. O, stand up blest!
Whilst, with no softer cushion than the flint,
I kneel before thee, and improperly
Show duty, as mistaken all this while
Between the child and parent.

[*Kneels.*]

COR. What is this?
Your knees to me? to your corrected son?
Then let the pebbles on the hungry beach
Fillip the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun,
Murdering impossibility, to make
What cannot be, slight work.

60

VOL. Thou art my warrior;
I help to frame thee. Do you know this lady?

COR. The noble sister of Publicola,
The moon of Rome; chaste as the icicle

58 *hungry*] sterile, barren; as in "*hungry* soil." There is no need to give the word the meaning of "cruel," "*hungry* for shipwrecks." The insignificance and worthlessness of the pebbles is the essential point.

59 *Fillip the stars*] Smite the stars. The figure is of the worthless pebbles violently lifted to the height of the stars.

61 *Murdering impossibility*] Annihilating impossibility, making everything possible.

63 *holp*] the archaic form of "helped." Cf. V, vi, 36, *infra*.

64 *The noble sister of Publicola*] Plutarch describes Valeria, sister of an eminent Roman general, M. Valerius Publius (surnamed Publicola), as "greatly honoured and revered among all the Romans." According to Plutarch, she suggested the present deputation.

65 *The moon of Rome*] Diana, the goddess of chastity, was also goddess of the moon.

That's curdied by the frost from purest snow
And hangs on Dian's temple: dear Valeria!

VOL. This is a poor epitome of yours,
Which by the interpretation of full time
May show like all yourself.

COR. The god of soliders, 70
With the consent of supreme Jove, inform
Thy thoughts with nobleness, that thou mayst prove
To shame invulnerable, and stick i' the wars
Like a great sea-mark, standing every flaw
And saving those that eye thee!

VOL. Your knee, sirrah.

COR. That's my brave boy!

VOL. Even he, your wife, this lady and myself
Are suitors to you.

COR. I beseech you, peace:
Or, if you'd ask, remember this before: 80
The thing I have forsworn to grant may never
Be held by you denials. Do not bid me

66 *curdied*] congealed. Thus the Folios. Rowe substituted *curdled*, which may be right.

68-70 *This is a poor epitome . . . yourself*] This is a miniature copy of you which in the full development of time may present a complete image of yourself. Volumnia is, of course, speaking of her little grandson.

73 *stick*] remain steadfast.

74 *a great sea-mark, standing every flaw*] a beacon at sea, resisting every squall.

80-81 *The thing . . . denials*] You must not reckon me to deny to you personally the thing my oath forbids me granting anybody.

81 *denials*] Thus the first three Folios. The Fourth reads more reasonably *denial*. Capell retained *denials*, but substituted *things* for *thing* in line 80.

Dismiss my soldiers; or capitulate
 Again with Rome's mechanics: tell me not
 Wherein I seem unnatural: desire not
 To allay my rages and revenges with
 Your colder reasons.

VOL. O, no more, no more!
 You have said you will not grant us any thing;
 For we have nothing else to ask, but that
 Which you deny already: yet we will ask;
 That, if you fail in our request, the blame 90
 May hang upon your hardness: therefore hear us.

COR. Aufidius, and you Volsces, mark; for we'll
 Hear nought from Rome in private. Your request?

VOL. Should we be silent and not speak, our raiment
 And state of bodies would bewray what life
 We have led since thy exile. Think with thyself
 How more unfortunate than all living women
 Are we come hither: since that thy sight, which should
 Make our eyes flow with joy, hearts dance with
 comforts,
 Constrains them weep and shake with fear and sorrow;

82 *capitulate*] come to terms, negotiate.

85 *allay*] moderate, mitigate. Cf. II, i, 44, *supra*: "*allaying* Tiber."

90 *fail in*] fail to grant.

91 *hardness*] harshness, obduracy.

94-189 *Should we be silent . . . mortal to him*] The whole of this passage closely follows, though with some dramatic modification and amplification, the words of North's *Plutarch*.

95 *bewray*] betray, display.

100 *Constrains . . . shake*] Constrains the eye to weep and the heart to shake.

Making the mother, wife and child, to see 101
 The son, the husband and the father, tearing
 His country's bowels out. And to poor we
 Thine enmity's most capital: thou barr'st us
 Our prayers to the gods, which is a comfort
 That all but we enjoy; for how can we,
 Alas, how can we for our country pray,
 Whereto we are bound, together with thy victory,
 Whereto we are bound? alack, or we must lose
 The country, our dear nurse, or else thy person, 110
 Our comfort in the country. We must find
 An evident calamity, though we had
 Our wish, which side should win; for either thou
 Must, as a foreign recreant, be led
 With manacles thorough our streets, or else
 Triumphantly tread on thy country's ruin,
 And bear the palm for having bravely shed
 Thy wife and children's blood. For myself, son,
 I purpose not to wait on fortune till
 These wars determine: if I cannot persuade thee 120
 Rather to show a noble grace to both parts
 Than seek the end of one, thou shalt no sooner
 March to assault thy country than to tread —

114 *recreant*] traitor.

115 *thorough*] Johnson's awkward change, for the sake of the metre, of the Folio reading *through*. It is better to retain *through* and leave the line short of a foot, pronouncing "manacles" as a dissyllable and pausing before "or."

120 *determine*] end, conclude.

121 *both parts*] both parties, both sides.

ACT V

VIR. Ay, and mine,
That brought you forth this boy, to keep your name
Living to time.

COR. Not of a woman's tenderness to be,
Requires nor child nor woman's face to see.
I have sat too long.

130
[Rising.]

139 *the all-hail*] the full note of greeting.

146 *with his last attempt . . . out*] with his last enterprise he cancelled
his noble reputation.

To the ensuing age abhorr'd." Speak to me, son:
Thou hast affected the fine strains of honour,
To imitate the graces of the gods;
To tear with thunder the wide cheeks o' the air,
And yet to charge thy sulphur with a bolt
That should but rive an oak. Why dost not speak?
Think'st thou it honourable for a noble man
Still to remember wrongs? Daughter, speak you:
He cares not for your weeping. Speak thou, boy:
Perhaps thy childishness will move him more
Than can our reasons. There's no man in the wor'
More bound to 's mother, yet here he lets me prat'
Like one i' the stocks. Thou hast never in thy lif'
Show'd thy dear mother any courtesy;
When she, poor hen, fond of no second brood,
Has cluck'd thee to the wars, and safely home,
Loaden with honour. Say my request's unjust,
And spurn me back: but if it be not so,
Thou art not honest, and the gods will plague thee
That thou restrain'st from me the duty which
To a mother's part belongs. He turns away:

149 *the fine strains*] the refined and generous impulses. Cf. *Troil. and Cress.*, II, ii, 154: "so degenerate a *strain* as this."

152 *charge thy sulphur*] charge thy lightning (which preceded and was thought to propel the thunderbolt). *Charge* is Theobald's correction of the Folio reading *change*. The figure is of the divine omnipotence which can rend asunder the air of heaven, and yet can be satisfied with the comparatively insignificant labour of splitting an oak tree. Great and small deeds lie equally within the scope of the graces of the gods.

160 *Like one i' the stocks*] Like one in some ignominious position.

Down, ladies; let us shame him with our knees.
 To his surname Coriolanus 'longs more pride 170
 Than pity to our prayers. Down: an end;
 This is the last: so we will home to Rome,
 And die among our neighbours. Nay, behold's:
 This boy, that cannot tell what he would have,
 But kneels and holds up hands for fellowship,
 Does reason our petition with more strength
 Than thou hast to deny 't. Come, let us go:
 'his fellow had a Volscian to his mother;
 wife is in Corioli, and his child
 ' him by chance. Yet give us our dispatch: 180
 ' hush'd until our city be a-fire,
 'hen I'll speak a little.
 '. [*After holding her by the hand, silent*] O mother,
 mother!
 have you done? Behold, the heavens do ope,
 ods look down, and this unnatural scene
 ' laugh at. O my mother, mother! O!
 have won a happy victory to Rome;
 for your son, believe it, O, believe it,
 dangerously you have with him prevail'd,
 not most mortal to him. But let it come.
 Aufidius, though I cannot make true wars, 190
 I'll frame convenient peace. Now, good Aufidius,
 Were you in my stead, would you have heard
 A mother less? or granted less, Aufidius?

176-177 *Does reason . . . to deny 't*] There is more force of reason in the boy's support of our petition than in your resolve to refuse it.

179-180 *his child Like him by chance*] his child resembles him by accident, is not really his son.

AUF. I was moved withal.

COR. I dare be sworn you were:
And, sir, it is no little thing to make
Mine eyes to sweat compassion. But, good sir,
What peace you'll make, advise me: for my part,
I'll not to Rome, I'll back with you; and pray you,
Stand to me in this cause, O mother! wife!

AUF. [*Aside*] I am glad thou hast set thy mercy and
thy honour

200

At difference in thee: out of that I'll work
Myself a former fortune. [*The Ladies make signs to Coriolanus.*]

COR. [*To Volumnia, Virgilia, &c.*] Ay, by and by:—
But we will drink together; and you shall bear
A better witness back than words, which we
On like conditions will have counter-seal'd.
Come, enter with us. Ladies, you deserve
To have a temple built you: all the swords
In Italy, and her confederate arms,
Could not have made this peace.

[*Exeunt.*]

199 *Stand to me in this cause*] Support me in this business.

201–202 *I'll work . . . fortune*] I will take advantage of this course of
events to regain my former position of independence. Cf. V, v, 49,
infra.

203 *we will drink together*] Apparently Coriolanus proposes to drink the
healths of Aufidius and the Volscian leaders.

206–207 *Ladies . . . built you*] According to Plutarch, a temple to For-
tune was built by order of the Senate in honour of these ladies' inter-
cession. The edifice was built at their own expense; for they refused
the offer of the Senate to bear the cost.

SCENE IV — ROME

A PUBLIC PLACE

Enter MENENIUS and SICINIUS

MEN. See you yond coign o' the Capitol, yond corner-stone?

SIC. Why, what of that?

MEN. If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him. But I say there is no hope in't: our throats are sentenced, and stay upon execution.

SIC. Is 't possible that so short a time can alter the condition of a man?

10

MEN. There is differency between a grub and a butterfly; yet your butterfly was a grub. This Marcius is grown from man to dragon: he has wings; he's more than a creeping thing.

SIC. He loved his mother dearly.

MEN. So did he me: and he no more remembers his mother now than an eight-year-old horse. The tartness of his face sours ripe grapes: when he walks, he moves like an engine, and the ground shrinks before his treading: he is able to pierce a corselet with his eye; 20 talks like a knell, and his hum is a battery. He sits in

8 *stay upon execution*] only wait for execution.

10 *condition*] disposition.

11 *differency*] Thus the First Folio. The later Folios have the ordinary form *difference*.

17 *an eight-year-old horse*] *sc.* remembers his dam.

19 *an engine*] *sc.* of war, a battering-ram.

his state, as a thing made for Alexander. What he bids be done, is finished with his bidding. He wants nothing of a god but eternity and a heaven to throne in.

SIC. Yes, mercy, if you report him truly.

MEN. I paint him in the character. Mark what mercy his mother shall bring from him: there is no more mercy in him than there is milk in a male tiger; that shall our poor city find: and all this is long of you.

SIC. The gods be good unto us! 30

MEN. No, in such a case the gods will not be good unto us. When we banished him, we respected not them; and, he returning to break our necks, they respect not us.

Enter a Messenger

MESS. Sir, if you'd save your life, fly to your house: The plebeians have got your fellow-tribune, And hale him up and down, all swearing, if The Roman ladies bring not comfort home, They'll give him death by inches.

Enter another Messenger

SIC. What's the news?

SEC. MESS. Good news, good news; the ladies have prevail'd,

22 *state*] chair of state. Cf. V, i, 63, *supra*: "he does sit in gold."

as a thing made for Alexander] like a thing intended to represent

Alexander the Great, like a statue of Alexander.

26 *in the character*] in the true character.

29 *long of you*] along of you, owing to you.

The Volscians are dislodged, and Marcius gone: 40
 A merrier day did never yet greet Rome,
 No, not the expulsion of the Tarquins.

SIC.

Friend,

Art thou certain this is true? is it most certain?

SEC. MESS. As certain as I know the sun is fire:
 Where have you lurk'd, that you make doubt of it?
 Ne'er through an arch so hurried the blown tide,
 As the recomforted through the gates. Why, hark you!

[*Trumpets; hautboys; drums beat; all together.*

The trumpets, sackbuts, psalteries and fifes,
 Tabors and cymbals and the shouting Romans,
 Make the sun dance. Hark you! [A shout within.

MEN.

This is good news: 50

I will go meet the ladies. This Volumnia
 Is worth of consuls, senators, patricians,
 A city full; of tribunes, such as you,
 A sea and land full. You have pray'd well to-day:
 This morning for ten thousand of your throats
 I'd not have given a doit. Hark, how they joy!

[*Music still, with shouts.*

SIC. First, the gods bless you for your tidings; next,
 Accept my thankfulness.

46-47 *Ne'er through . . . the gates*] Doubtless a reference to the noisy rush of water through the arches of London bridge. Cf. *Lucrece*, 1667-1668: "As through an arch the violent roaring tide Outruns the eye that doth behold his haste."

50 *Make the sun dance*] The sun was believed to dance on Easter day. Cf. Suckling's *Ballad on a Wedding*, verse 8: "But oh! she *dances* such a way, No *sun upon an Easter day* Is half so fine a sight."

SEC. MESS. Sir, we have all
Great cause to give great thanks.

SIC. They are near the city?

SEC. MESS. Almost at point to enter.

SIC. We will meet them, 60
And help the joy. *[Exeunt.]*

SCENE V — THE SAME

A STREET NEAR THE GATE

Enter two Senators with VOLUMNIA, VIRGILIA, VALERIA, &c. passing over the stage, followed by Patricians and others

FIRST SEN. Behold our patroness, the life of Rome!
Call all your tribes together, praise the gods,
And make triumphant fires; strew flowers before them:
Unshout the noise that banish'd Marcius,
Repeal him with the welcome of his mother;
Cry "Welcome, ladies, welcome!"

ALL. Welcome, ladies,
Welcome! *[A flourish with drums and trumpets. Exeunt.]*

SCENE VI — CORIOLI

A PUBLIC PLACE

Enter TULLUS AUFIDIUS, with Attendants

AUF. Go tell the lords o' the city I am here:
Deliver them this paper: having read it,

60 *at point to enter*] on the point of entering.

SCENE V] Dyce first noted the beginning of a new short scene here.

Bid them repair to the market-place, where I,
 Even in theirs and in the commons' ears,
 Will vouch the truth of it. Him I accuse
 The city ports by this hath enter'd, and
 Intends to appear before the people, hoping
 To purge himself with words: dispatch.

[*Exeunt Attendants.*]

Enter three or four Conspirators of AUFIDIUS' faction

Most welcome!

FIRST CON. How is it with our general?

AUF. Even so 10

As with a man by his own alms empoison'd,
 And with his charity slain.

SEC. CON. Most noble sir,
 If you do hold the same intent wherein
 You wish'd us parties, we 'll deliver you
 Of your great danger.

AUF. Sir, I cannot tell:
 We must proceed as we do find the people.

THIRD CON. The people will remain uncertain whilst
 'Twixt you there's difference; but the fall of either
 Makes the survivor heir of all.

AUF. I know it,
 And my pretext to strike at him admits 20
 A good construction. I raised him, and I pawn'd
 Mine honour for his truth: who being so heighten'd,

6 *ports*] gates; so I, vii, 1, *supra*.

13-14 *If you do hold . . . parties*] If you hold to the purpose (of killing
 Coriolanus) in which you desired our co-operation.

21 *A good construction*] A plausible explanation.

He water'd his new plants with dews of flattery,
Seducing so my friends; and, to this end,
He bow'd his nature, never known before
But to be rough, unswayable and free.

THIRD CON. Sir, his stoutness
When he did stand for consul, which he lost
By lack of stooping, —

AUF. That I would have spoke of:
Being banish'd for 't, he came unto my hearth; 30
Presented to my knife his throat: I took him,
Made him joint-servant with me, gave him way
In all his own desires, nay, let him choose
Out of my files, his projects to accomplish,
My best and freshest men, served his designments
In mine own person, help to reap the fame
Which he did end all his; and took some pride
To do myself this wrong: till at the last

23 *He water'd . . . flattery*] He cherished his new allies by plentifully flattering them. Mr. Craig quotes North's translation of Plutarch's Life of Cato (*ed.* 1595, p. 373): "he could make men *water their plants* (*i. e.*, behave submissively) that heard him."

25 *bow'd*] *beni*, adapted.

26 *free*] outspoken.

34 *my files*] my musters.

35-36 *served his designments . . . person*] helped his plans with my personal service.

36 *holp*] the archaic form of "helped." Cf. V, iii, 63, *supra*.

37 *Which he did end all his*] The whole of which he garnered or stored for himself. "End" is still common in dialect as a verb meaning "to get in," or "store," crops. Shakespeare also uses in the same sense the verb "in," of which "end" is really only a dialectic variation. Cf. *All's Well*, I, iii, 43: "to *in* the crop."

I seem'd his follower, not partner, and
He waged me with his countenance, as if
I had been mercenary.

40

FIRST CON. So he did, my lord:
The army marvell'd at it, and in the last,
When he had carried Rome and that we look'd
For no less spoil than glory —

AUF. There was it:
For which my sinews shall be stretch'd upon him.
At a few drops of women's rheum, which are
As cheap as lies, he sold the blood and labour
Of our great action: therefore shall he die,
And I'll renew me in his fall. But hark!

[*Drums and trumpets sound, with great shouts of the people.*]

FIRST CON. Your native town you enter'd like a post, 50
And had no welcomes home; but he returns,
Splitting the air with noise.

SEC. CON. And patient fools,
Whose children he hath slain, their base throats tear
With giving him glory.

THIRD CON. Therefore, at your vantage,
Ere he express himself, or move the people
With what he would say, let him feel your sword,

40-41 *He waged me . . . mercenary*] He paid me (like a hireling) with
his patronising favour.

43 *carried*] conquered, taken. Cf. IV, vii, 27, *supra*: "he'll carry Rome."

45 *For which . . . upon him*] For which I will attack him to the full
extent of my strength.

47 *As cheap as lies*] Cf. *Hamlet*, III, ii, 348: "it is easy as lying."

50 *a post*] a postboy, a messenger.

54 *at your vantage*] at an opportunity favourable to you.

Which we will second. When he lies along,
After your way his tale pronounced shall bury
His reasons with his body.

AUF. Say no more:
Here come the lords.

60

Enter the Lords of the city

ALL THE LORDS. You are most welcome home.

AUF. I have not deserved it.
But, worthy lords, have you with heed perused
What I have written to you?

LORDS. We have.

FIRST LORD. And grieve to hear 't.
What faults he made before the last, I think
Might have found easy fines: but there to end
Where he was to begin, and give away
The benefit of our levies, answering us
With our own charge, making a treaty where
There was a yielding, — this admits no excuse.

AUF. He approaches: you shall hear him.

70

Enter CORIOLANUS, marching with drum and colours; the commoners being with him

COR. Hail, lords! I am return'd your soldier;
No more infected with my country's love

58 *After your way his tale pronounced*] The tale that may be told of him
narrated in your own words. The ironical expression is equivalent
to "your statement of his case" or "the account you give of him."

65 *easy fines*] easy condonation.

67-68 *answering . . . charge*] making us pay our own expenses for the
war, giving us no return for our own money.

Than when I parted hence, but still subsisting
Under your great command. You are to know,
That prosperously I have attempted, and
With bloody passage led your wars even to
The gates of Rome. Our spoils we have brought
home

Do more than counterpoise a full third part
The charges of the action. We have made peace,
With no less honour to the Antiates 80
Than shame to the Romans: and we here deliver,
Subscribed by the consuls and patricians,
Together with the seal o' the senate, what
We have compounded on.

AUF. Read it not, noble lords;
But tell the traitor, in the highest degree
He hath abused your powers.

COR. Traitor! how now!

AUF. Ay, traitor, Marcius!

COR. Marcius!

AUF. Ay, Marcius, Caius Marcius: dost thou
think

I'll grace thee with that robbery, thy stol'n name
Coriolanus, in Corioli? 90
You lords and heads o' the state, perfidiously
He has betray'd your business, and given up,
For certain drops of salt, your city Rome,
I say "your city," to his wife and mother;

73 *parted*] departed.

93 *drops of salt*] tears. Cf. *Lear*, IV, vi, 196: "man of *salt*" (*i. e.*, tears).

Breaking his oath and resolution, like
 A twist of rotten silk; never admitting
 Counsel o' the war; but at his nurse's tears
 He whined and roar'd away your victory;
 That pages blush'd at him, and men of heart
 Look'd wondering each at other.

COR. Hear'st thou, Mars? 100

AUF. Name not the god, thou boy of tears!

COR. Ha!

AUF. No more.

COR. Measureless liar, thou hast made my heart
 Too great for what contains it. "Boy!" O slave!
 Pardon me, lords, 't is the first time that ever
 I was forced to scold. Your judgements, my grave
 lords,

Must give this cur the lie: and his own notion —
 Who wears my stripes impress'd upon him; that
 Must bear my beating to his grave — shall join
 To thrust the lie unto him.

110

FIRST LORD. Peace, both, and hear me speak.

COR. Cut me to pieces, Volsces; men and lads,
 Stain all your edges on me. "Boy!" false hound!
 If you have writ your annals true, 't is there,
 That, like an eagle in a dove-cote, I

96 *twist*] skein.

100 *other*] Rowe's correction of the Folio reading *others*.

101 *boy of tears*] cry-baby, blubbering boy. "Boy" is a term of contempt. Cf. *Ant. and Cleop.*, IV, i, 1: "He calls me *boy*."

107 *notion*] sense, understanding.

113 *your edges*] your sword-blades.

Flutter'd your Volscians in Corioli;
Alone I did it. "Boy!"

AUF. Why, noble lords,
Will you be put in mind of his blind fortune,
Which was your shame, by this unholy braggart,
'Fore your own eyes and ears?

ALL CONSP. Let him die for 't. 120

ALL THE PEOPLE. "Tear him to pieces." "Do it presently." "He killed my son." "My daughter." "He killed my cousin Marcus." "He killed my father."

SEC. LORD. Peace, ho! no outrage: peace!
The man is noble, and his fame folds-in
This orb o' the earth. His last offences to us
Shall have judicious hearing. Stand, Aufidius,
And trouble not the peace.

COR. O that I had him,
With six Aufidiuses, or more, his tribe,
To use my lawful sword!

AUF. Insolent villain! 130

ALL CONSP. Kill, kill, kill, kill, kill him!

[*The Conspirators draw, and kill Coriolanus:
Aufidius stands on his body.*]

LORDS. Hold, hold, hold, hold!

AUF. My noble masters, hear me speak.

FIRST LORD. O Tullus, —

SEC. LORD. Thou hast done a deed whercat valour
will weep.

116 *Flutter'd*] Thus the Third and Fourth Folios. The First and Second Folios weakly read *Flutter'd*.

125-126 *folds-in . . . earth*] embraces, overspreads the whole world.

127 *judicious hearing*] judicial inquiry or trial. .

THIRD LORD. Tread not upon him. Masters all, be
quiet;

Put up your swords.

AUF. My lords, when you shall know — as in this
rage

Provoked by him, you cannot — the great danger
Which this man's life did owe you, you 'll rejoice
That he is thus cut off. Please it your honours
To call me to your senate, I'll deliver
Myself your loyal servant, or endure
Your heaviest censure.

140

FIRST LORD. Bear from hence his body;
And mourn you for him: let him be regarded
As the most noble corse that ever herald
Did follow to his urn.

SEC. LORD. His own impatience
Takes from Aufidius a great part of blame.
Let's make the best of it.

AUF. My rage is gone,
And I am struck with sorrow. Take him up:
Help, three o' the chiefest soldiers; I'll be one.
Beat thou the drum, that it speak mournfully:
Trail your steel pikes. Though in this city he

150

138 *did owe you*] made you liable to, exposed you to.

144-145 *As the noble corse . . . to his urn*] Shakespeare associates with Roman funeral customs the prominent share taken in the funeral ceremonies of great persons in his own day by the professional herald who pronounced the formal title of the deceased when the coffin was laid in the grave.

145 *His own impatience*] Coriolanus' irascibility.

151 *Trail your steel pikes*] Soldiers at funerals dragged their pikes along

CORIOLANUS

ACT V

Hath widow'd and unchilded many a one,
Which to this hour bewail the injury,
Yet he shall have a noble memory.

Assist.

[*Exeunt, bearing the body of Coriolanus.*
A dead march sounded.]

the ground when attending the funeral of a comrade as nowadays
they reverse their muskets.

154 *a noble memory*] a noble memorial. Cf. IV, iv, 71, and V, i, 17, *supra*.



SONNETS

. BRANGWYN

*OUR love was new, and then but in the spring
When I was wont to greet it with my lays.*

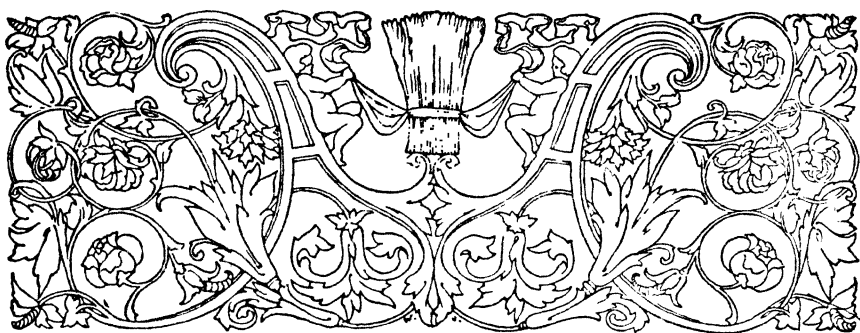
SONNET 111

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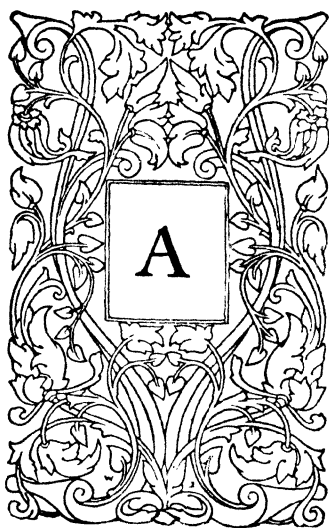
WITH A SPECIAL INTRODUCTION BY JOHN DAVIDSON
AND AN ORIGINAL FRONTISPIECE BY F. BRANGWYN

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INTRODUCTION



AN author always composes his autobiography, more or less fully, according to the nature and extent of his writings; because whatsoever a man writes is autobiographic. Thus the sincerity of an author's personal utterance undergoes an immediate and infallible test: it is confronted with the witness of his works. Confessions, reminiscences, biographies and autobiographies of authors must all answer the exhaustive cross-examination of every paragraph or character they have written or created. The man is in his books, and if the biographic or autobiographic matter is not measurably a synoptical index to them, the trial of truth between the two puts the one or the other out of court. Where shall we look for a man's life if not in his works? Napoleon will be found in his campaigns, battles, code;

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Shakespeare, in his plays and poems. It is extraordinary how Englishmen, cultured and uncultured, have clung to the idea, to the hope that Shakespeare is not to be found in his works. Probably they have hugged this illusion to their hearts because they beheld in moments of honesty behind the veil of the dramas and sonnets something—very unlike themselves. Shakespeare—it was Emerson who gave the saying currency—is the most truly known of all English men of letters; he and his work are one indissolubly. The true Samuel Johnson we shall never know. The creative artist, Boswell, has made a palimpsest of the lexicographer's works, writing, as it were, the illuminated life of a saint on the rough hide of Behemoth. The true Carlyle it may be difficult to recover. Froude has scored across the works of the most chivalrous figure among English prosemen, Don Quixote, sane and a prophet, the unworthy story of a soured Sancho Panza. But it is impossible not to know Shakespeare as far as man can know him. No biography by some dazzled or envious contemporary exists to mislead us. The plays, the poems, the sonnets—the style is here the man without alloy; and in the sonnets we come nearest to him. These are the personal utterances of him who made Hamlet and Parolles, and the multitude between; of the man who found the world an empty nut, and in it placed a kernel which human intelligence has not yet devoured and digested.

The æsthetic value of Shakespeare's sonnets is commensurate with their autobiographic truth. This does not imply any sullen reflection on Shakespeare's char-

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acter. An unworthy spirit of criticism has long been puzzling over the matter and asserting more loudly than its warrant that there is a hateful revelation in the sonnets. Parolles seems to say to Hamlet, "It is I who am Shakespeare, not you. As I exclaimed three hundred years ago,

‘Who knows himself a braggart
Let him fear this; for it will come to pass
That every braggart shall be found an ass.’

I have come into my own, my lord. Hitherto Shakespearean has meant simply Hamletian. The good-natured world — for the actual world is at the best and in the gross exceedingly thoughtless and agreeable — I say, my lord, the good-natured world, highly flattered at its supposed reflection, dressed its mind in the magic mirror of Hamlet, and fancied itself Shakespearean. But Hamlet and Prospero are only the vanity of Shakespeare; I, Parolles, am the true Shakespeare; and I can prove it. I am the true Shakespeare; because, with the exception of the nurse in ‘Romeo and Juliet,’ who is liker Shakespeare than any other of his creations saving myself, I am the only really live character in all his plays. Falstaff, Richard, Juliet, Iago, Nym, yourself, my lord Hamlet, are merely fairies, good, bad, or indifferent. I do not mean that Shakespeare intended me for himself: I am the sub-consciousness, the inmost fibre of the man — the Judas of very self, which every artist, unbeknown, creates for his own betrayal. This men begin to recognize; and the moment they are fully aware of the self-

THE SONNETS

deception of their Hamleto-Shakespeareanism, the empire of Shakespeare is destroyed, and the world becomes once more an empty nut; except that I remain, the self-pilloried monster, the Judas-Shakespeare who cozened the foolish world for three hundred years. Oh! there is no question of it! That I am Shakespeare is made apparent to any awakened intelligence by the fact that what was subconscious as Parolles becomes conscious as a palliated, a self-excused characteristic of the loquacious, casual Hamlet—the mirror, the false, the magic mirror which Shakespeare held up to nature. But my main proof, my impregnable rock, is the book of sonnets: they are the evidence in chief for my identity with Shakespeare. In them I have written myself down infamous in the last degree; the hack and slave of Southampton and Pembroke; the go-between for courtiers and their mistresses: a fatuous fool; a debased sensualist, a . . . ” Here the look in Hamlet’s eyes would arrest the noisy ape; and Hamlet himself would probably reply: “Understand, Parolles, that Shakespeare was greater than either you or I; that you, by many degrees inferior to the average sensual man, are less alive than almost any other character Shakespeare portrayed, lacking as you do both conscience and imagination. Beside you Pistol is beautiful and Bardolf sweet. What have we to do with the faults of Shakespeare? Who is there at all that shall judge him? It is law all the world over that men must be judged by their peers. Where are those who may sit with Shakespeare? Dante, Goethe, Hugo, Ibsen are parochial beside him. Cæsar, Charlemagne, Cromwell,

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Napoleon are of a different order. I myself am likest Shakespeare of all the beings he made. Those tables on which I scribbled against the wall of Elsinore, that one may smile and smile and be a villain, are perhaps the very tables on which Shakespeare wrote his sonnets. So extraordinary a being would keep an extraordinary commonplace book. His sonnets are memoranda written principally for himself, and although some of the matter is re-produced in the plays, the meaning of much of it can only be guessed at. Why may not the persons of the sonnets be the symbols of a poetic shorthand of which the key perished with Shakespeare himself? Never in any case read into the sonnets a loathsome meaning. Neither for purposes of botanical study, nor for the satisfaction of the senses of sight or smell, is it helpful to daub a flower with the manure out of which it grew."

Why did Shakespeare choose this form for a personal utterance? It was hardly a choice. The sonnet, a poetic artifice of high quality, which obtained a lasting vogue from its noble employment by Petrarch, degenerated during the sixteenth century into a species of *vers de société* and ravaged the literature of Europe like a plague. It was not a mere malady of form. There was no sonnet peculiar to each nation. The poets of Italy, France, and England all wrote the same European sonnet, taking, it might almost be said, a greater formal than material license. Character, intellect, genius were powerless against the disease. Michael Angelo, the greatest and most various force in art, and William

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Shakespeare, the one miraculous, undefinable intelligence, of the modern world, could not escape it. In the sinewy intellect, the concentrated personality, the engrained health and deep religious mood of Michael Angelo this malady of the sonnet was transmuted at once into an expression of spiritual passion ; whereas in the limitless soul of Shakespeare it had ample scope to be itself as well as the personal utterance of the master-poet. Risking the contagion in an experimental essay or two, Shakespeare found himself with a fever in the brain fated to run its intermittent course ; for this passing inoculation of the fancy, as it doubtless seemed to him at first, entered into the very marrow of his existence and issued in poetry that sighs in the ear of Time forever the anguish of the soul of Shakespeare, like the tidal sighing of the ocean stretched on "the rack of this tough world."

Platonic friendship, the adulation of a patron, a sexual passion and the pleasures and pains, the praise and blame of love, with illustrations from the shows of Nature, the seasons of the year, and a toyshop of conceits were the warp and woof of the fashionable, seductive sonnet of Europe. But as Shakespeare was Shakespeare, loved his patron and suffered an actual passion for his mistress, all these common characteristics became in his hands uncommon and beautiful. From the very first sonnet Shakespeare's profound affection looks out wistfully, with a mingled air of intense admiration and intense pathos :—

"Thou that art now the world's fresh ornament,
And only herald to the gaudy spring."

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The cry is muffled in the flowing convention of these lines ; but it is Adam's cry to Orlando :—

“ Master, go on, and I will follow thee
To the last gasp with truth and loyalty.”

It is the voice of Viola : —

“ And I most jocund, apt and willingly
To do you rest a thousand deaths would die ;”

the voice of Antonio, of Imogen, of Kent, of Flavius, of Brutus's Portia, of all self-sacrifice.

Lesser men, Swift or Frederick the Great, could put up with makeshifts or forego the friendship of men altogether ; but not Cæsar, not Shakespeare. Among those near Shakespeare in degree and vocation, good comrades as they and he doubtless were, not one of them could be the companion of his soul. Rank, wealth, beauty, youth ; the pathos of distance which extorted that resolute measured complaint —

“ Thence comes it that my name receives a brand,
And almost thence my nature is subdued
To what it works in like the dyer's hand — ”

drew him also heart and mind to the magnificent and genial aristocrat whose good-will gave him the command of his theatre. A nature so great and perfect in its humanity as Shakespeare's must surrender itself entirely in friendship as in love. The faults, the offences of his friend are so many knots and rivets of his affection. He searches in himself for the reasons of his friend's indiffer-

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ence ; and when he finds that there are others who share an equal intimacy and are even sometimes preferred, it is upon himself his jealousy turns —

“I grant, sweet love, thy lovely argument
Deserves the travail of a worthier pen ;”

but although in his despondent mood he desires “this man’s art and that man’s scope,” he knows well there is no “worthier pen,” and must say so, turning it off with a conceit —

“But when your countenance filled up his line,
Then lacked I matter ; that enfeebled mine.”

Shakespeare’s friendship for his patron was as infinite as his soul, and this infinite affection finds in the eighty-eighth sonnet expression so terrible that our souls shudder at it : —

“When thou shalt be disposed to set me light,
And place my merit in the eye of scorn,
Upon thy side against myself I’ll fight
And prove thee virtuous, though thou art forsworn.
With mine own weakness being best acquainted,
Upon thy part I can set down a story
Of faults concealed wherein I am attainted,
That thou in losing me shalt win much glory :
And I by this will be a gainer too ;
For bending all my loving thoughts on thee,
The injuries that to myself I do,
Doing thee vantage, double-vantage me.
Such is my love, to thee I so belong,
That for thy right myself will bear all wrong.”

“Out of his weakness and his melancholy” this cry is wrung. It is not only his capricious friend, it is man-

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kind Shakespeare addresses. He was utterly alone ; the fate of supreme genius ; to him intolerable, being most human, most humane. How utterly alone, the second series of sonnets shows.

Shakespeare had no personal experience of a spiritual regard like that of Michael Angelo for Vittoria Colonna : the “ public means which public manners breeds ” made that perhaps impossible. The dark lady of the sonnets, while her power lasted, held him bound in sensual chains. As to his friend, so to his mistress, it was a complete surrender : —

“ Can’st thou, O cruel ! say I love thee not,
When I against myself with thee partake ? ”

No question, there was degradation and bitter shame in Shakespeare’s passion for this

“ Whitely wanton with a velvet brow
And two pitch balls stuck in her face for eyes.”

He strove to ^transcend his senses ; to see her other than she was, with the strangest, ineffectual, half-humorous, half-ludicrous ⁱmagery : —

“ And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Not that full star that ushers in the even
Doth half that glory to the sober west
As those two mourning eyes become thy face.”

His soul was in arms against her from the beginning, and the re-action after her caresses (Sonnet CXXIX.) is

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the breathless recovery of a half-throttled creature escaped from a python. But escape was not easy ; even when she had become the mistress of his friend he was powerless in the strong toil of her fascination. Not until his soul seemed entirely quelled (Sonnet CLI.) could the passion end ; then indeed it went out, like a smoky lamp that falls with a crash : —

“For I have sworn thee fair ; more perjured I
To swear against the truth so foul a lie.”

That is the concluding couplet of the hundred and fifty-second sonnet : the two remaining sonnets do not belong to the series. The passion ends ; executed ; cut off ; forgotten. Not so, the friendship : Shakespeare cherishes the memory of that ; and the farewell sonnet (CXXVI.) is a promise of undying affection.

It seems impossible to avoid the conclusion, even if it were desirable to do so, that the sonnets of Shakespeare, often careless in expression, and now and again in a half-earnest mood as of one writing to exercise a gift or out of sheer *ennui*, contain a record essentially honest and sometimes terribly sincere of two interwoven experiences which touched him profoundly. They are part of the schooling of Shakespeare ; the seed-plot of Hamlet and Horatio, Brutus and Cassius, of Antony and Cleopatra, of Edmund, Edgar, Goneril, Regan. We need not fit names either to the friend or to the mistress : the friend is man ; the mistress, woman. The friendship and the love of Shakespeare, the supreme genius, could not fail

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to yield the saddest story : there was no companion for him among men ; no mate among women.

Throughout the sonnets Shakespeare, as was his wont, is much more interested in the matter than the manner. It is quite clear also that in following the fashion he adopted a form which hampered the movement of his mind, and crippled his imagination. The feebleness of the tag which concludes, is in sad contrast with the splendid energy which opens, almost every sonnet. But even where the sonnets are sequential it is impossible to read them pleasantly without this rudimentary appendix : the resolution of the underlying dissonance in the alternate rhymes by the consonant chord of the couplet will be found upon trial more agreeable than the supersession of the emptiest tag. The æsthetic loom of the sonnets is a civil war between the poet — that is, the whole man, Shakespeare — and the brain of Shakespeare ; a strife to be found in all his writings and in all poetry. The brain is only a register and sifter — at the highest an alembic ; but its perpetual endeavour is towards an autocratic tyranny. A thinker is one who has permitted his brain to get the upper hand, exactly as the epicure gives the reins of power to his palate. In the poet, above all in the master-poet Shakespeare, the nerves, the heart, the liver, the germs of life that apprehend and think and feel — the whole assembly of his being is in perfect harmony while the poetical rapture lasts : no organ is master ; a diapason extends throughout the entire scale : his whole body, his whole soul is rapt into the making of his poetry. Imagination, like love, gathers in its ecstasy

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the whole flower of being ; but the mind is constantly escaping, interfering, controlling — a necessary provision against debauchery and insanity. Hence it is that poetry only *occurs*, and that even in the shortest poem there are lines which are not poetry. Hence also rhyme, always containing more of intellect than of sensibility, is merely a wanton adornment, or a coy veil, of rhythm — rhythm, which is poetry in its naked beauty. In his sonnets Shakespeare is tethered by the form and fettered by rhyme — of the latter he was never a remarkable exponent ; yet if he had written nothing else than the sonnets he would have been at least one of the greatest of English poets ; and his devout adorers might have imagined what variety of rhythm lay hidden in the measured cadence of these lines —

“That time of year thou may'st in me behold
When yellow leaves or none or few do hang
Upon those boughs which shake against the cold ;”

or of these —

“How sweet and lovely dost thou make the shame
Which like a canker in the fragrant rose
Doth spot the beauty of thy budding name ;”

although no other imagination than Shakespeare's could have touched so tragic a pathos with the first image as Macbeth's

“I have lived long enough : my way of life
Is fallen into the seer, the yellow leaf ;”

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or inshrined the second in such a miracle of utterance as
Viola's

“She never told her love ;
But let concealment like a worm i' the bud
Feed on her damask cheek.”

JOHN DAVIDSON.

SONNETS¹

¹ "Shakespeare's *Sonnets* Never before Imprinted" was first published in quarto in 1609, with the appendix of *A Lover's Complaint*. All the *Sonnets* save eight were reissued in a different order (and mingled indiscriminately with the poems of *The Passionate Pilgrim*) in "*Poems*, written by Will. Shakespeare, Gent." in 1640. The omitted sonnets were those numbered here xviii, xix, xliii, lvi, lxxv, lxxvi, xcvi, cxxvi.

TO . THE . ONLIE . BEGETTER . OF .
 THESE . INSVING . SONNETS .
 M^r W. H.¹ ALL . HAPPINESSE .
 AND . THAT . ETERNITIE .
 PROMISED .
 BY .
 OVR . EVER-LIVING . POET .
 WISHETH .²
 THE . WELL-WISHING .
 ADVENTVRER . IN .
 SETTING .
 FORTH .³
 T. T.⁴

¹ *The onlie begetter* . . . M^r W. H.] "Begetter" seems to mean here "procurer," *sc.* of the manuscripts which T[horpe] 1[horpe], the adventurous publisher of the *Sonnets*, and the signatory of this dedication, was here printing. "Beget" is constantly found in Elizabethan English in the sense of "procure" without any implication of "breed" or "generate." Cf. *Lucrece*, 1004-1005: "the thing . . . *Begets* him hate"; *Hamlet*, III, ii, 7: "acquire and *beget* a temperance"; Dekker's *Satiromastix* (1602): "Some cousins-german at court shall *beget* you (*i. e.*, procure for you) the reversion of the master of the King's revels." (Hawkins' "Origin of the English Drama," iii, 156.) M^r W. H., "the begetter," doubtless a trade friend of the publisher, stood to the volume in much the same relation as John Bodenham, a well-known contemporary anthologist, stood to the collection of miscellaneous poetic extracts, which the stationer Hugh Astley published under the title of "Belvedere, or Garden of the Muses," in 1600. A preliminary dedicatory sonnet to Bodenham addresses him as "first *causer* and *collectour* of these floures," and in the colophon the publisher calls Bodenham the "gentleman who was the *cause* of this collection." In like sense M^r W. H., the publisher's trade friend, was the "causer" and the "cause" of Thorpe's volume. See Oxford facsimile of Shakespeare's *Sonnets*, 1609 (1905, Preface, p. 37).

² *all happinesse* . . . *wisheth*] This is a modification of a very common dedicatory formula of the day in which the words "all happiness" and "eternity" were invariably governed by the same inflection "wisheth" of the verb "wish." The poets habitually promised eternity to their patrons, and the dedicatory here "wisheth" his friend, M^r W. H., "eternitie" no less grudgingly than Shakespeare "our everliving poet" offered his own friend (whose identity is not revealed) the promise of eternity in the sonnets which follow.

³ *The well-wishing* . . . *forth*] The benevolent speculator in this venture. "Adventurer in setting forth" is technical mercantile language which is often found in dedications penned by Elizabethan publishers.

⁴ *T. T.*] Thomas Thorpe, a publisher in a small way of business, who owned the copyright in the poems contained in the *Sonnets*, Quarto of 1609. He is not otherwise associated with the ownership or publication of Shakespeare's writing. See Lee's *Life of Shakespeare*, Appendix V.



SONNETS



I

ROM FAIREST

creatures we desire increase,
That thereby beauty's rose
might never die,

But as the riper should by time
decease,

His tender heir might bear his
memory :

But thou, contracted to thine
own bright eyes,

Feed'st thy light's flame with
self-substantial fuel,

Making a famine where abund-
ance lies,

Thyself thy foe, to thy sweet self too cruel.

Thou that art now the world's fresh ornament

1, 1-4 *From fairest creatures . . . his memory*] The argument which is here initiated and is continued in the first seventeen sonnets that a human being of exceptional beauty owes it to the world to procreate children for the benefit of future ages is a common theme of Renaissance poetry, and is repeatedly found in the addresses of poets to young

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And only herald to the gaudy spring,
 Within thine own bud buriest thy content
 And, tender churl, makest waste in niggarding.
 Pity the world, or else this glutton be,
 To eat the world's due, by the grave and thee.

10

II

When forty winters shall besiege thy brow
 And dig deep trenches in thy beauty's field,

- patrons. Erasmus seems to have set the fashion of the argument in his colloquy, *Proci et Puellae* (Of a suitor and a maiden). The plea is twice versified elaborately in Sir Philip Sidney's *Arcadia* (bk. iii), firstly, in the talk between Cecropia and Philoclea and, secondly, in the addresses of the old dependant Geron to his master Prince Histor. In Guarini's *Pastor Fido* (1585) the old dependant Linco similarly addresses himself to his master, the hero Silvio (Act I). Shakespeare dealt with the theme in *Venus and Adonis* thrice (129-132, 162-174, 751-768), as well as in *Rom. and Jul.*, I, i, 213-218. See also *Mids. N. Dr.*, I, i, 76-78; *All 's Well*, I, i, 117 seq.; and *Tw. Night*, I, v, 225-227.
- 5 *contracted*] betrothed; a common usage. Cf. *1 Hen. IV*, IV, ii, 16: "*contracted bachelors*." So *infra*, lvi, 10.
- 6 *Feed'st . . . self-substantial fuel*] Feedest the brilliance of thy eyes with fuel of thine own substance, *i. e.*, sight of thyself.
- 10 *only herald . . . spring*] first blossom promising the bright coloured spring.
- 11 *thy content*] what is contained in thee, thy individuality.
- 12 *makest waste in niggarding*] Cf. *Rom. and Jul.*, I, i, 215-216: "BEN. Then she hath sworn that she will still live chaste? ROM. She hath, and in that *sparing makes huge waste*."
- 13-14 *this glutton be . . . and thee*] play the part of the glutton (who absorbs more than is necessary for his sustenance) by wilfully consuming the progeny which you owe the world, — in virtue of the two facts that the grave will in due time claim thee, and that thy personal beauty, which deserves to live, must perish if thou diest childless.
- 11, 2 *dig deep trenches . . . field*] Cf. *Tit. Andr.*, V, ii, 23: "Witness these *trenches* made by grief and care."

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Thy youth's proud livery, so gazed on now,
 Will be a tatter'd weed, of small worth held:
 Then being ask'd where all thy beauty lies,
 Where all the treasure of thy lusty days,
 To say, within thine own deep-sunken eyes,
 Were an all-eating shame and thriftless praise.
 How much more praise deserved thy beauty's use,
 If thou couldst answer "This fair child of mine
 Shall sum my count and make my old excuse,"
 Proving his beauty by succession thine!

10

This were to be new made when thou art old,
 And see thy blood warm when thou feel'st it cold.

III

Look in thy glass, and tell the face thou viewest
 Now is the time that face should form another;
 Whose fresh repair if now thou not renewest,
 Thou dost beguile the world, unbless some mother.
 For where is she so fair whose unear'd womb
 Disdains the tillage of thy husbandry?

4 *a tatter'd weed*] a ragged garment. The 1609 Quarto reads *totter'd* for *tatter'd*; so again xxvi, 11, *infra*.

8 *thriftless*] profitless, useless.

11 *Shall sum . . . old excuse*] Shall give full account of me, and offer excuse for, or justify, my age. Cf. for the whole context Sidney's *Arcadia* (bk. iii, 1674 ed., p. 403): "Riches of children pass a prince's throne. Which touch the father's heart with secret joy, When without shame he saith 'These be mine own.'"

III, 5-6 *whose unear'd womb . . . husbandry*] Cf. *Meas. for Meas.*, I, iv, 43-44: "her plenteous *womb* Expresseth his full *tillth and husbandry*."
 "Unear'd" is unploughed or untilld.

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Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.

10

But if thou live, remember'd not to be,
Die single, and thine image dies with thee.

IV

Unthrifty loveliness, why dost thou spend
Upon thyself thy beauty's legacy?
Nature's bequest gives nothing, but doth lend,

7-8 *who is he so fond . . . to stop posterity*] Cf. Sidney's *Arcadia* (bk. iii, 1674 ed., p. 402): Geron to Histor, "Thy commonwealth may rightly grieved be Which must by this Immortal be preserved If thus thou *murther thy posteritie*. His very being he hath not deserved Who *for a self-conceit* will that forbear Whereby that being aye must be conserved." For like references elsewhere in Shakespeare see i, 1-4, *supra*, and note.

9-10 *Thou art thy mother's glass . . . prime*] Cf. *Lucrece*, 1758-1759: "Poor broken *glass*, I often did behold In thy sweet semblance my old age new born."

11 *through windows of thine age*] Cf. *Lover's Compl.*, 14: "Some beauty peep'd through *lattice* of sear'd age."

12 *thy golden time*] Cf. *Rich. III*, I, ii, 246: "the golded prime of this sweet prince."

iv, 1-4 *Unthrifty loveliness . . . are free*] Cf. Guarini's *Pastor Fido* (Act I, Sc. i): "a che ti diè natura Ne' più begli anni tuoi Fior di beltà sì delicato e vago, Se tu sei tanto a calpestarlo intento?" Fanshawe translates:

"Why did *frank Nature* upon thee bestow
Blossoms of beauty in thy prime, so sweet
And fair, for thee to trample under feet?"

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And being frank, she lends to those are free.
 Then, beauteous niggard, why dost thou abuse
 The bounteous largess given thee to give?
 Profitless usurer, why dost thou use
 So great a sum of sums, yet canst not live?
 For having traffic with thyself alone,
 Thou of thyself thy sweet self dost deceive. 10
 Then how, when nature calls thee to be gone,
 What acceptable audit canst thou leave?
 Thy unused beauty must be tomb'd with thee,
 Which, used, lives th' executor to be.

V

Those hours that with gentle work did frame
 The lovely gaze where every eye doth dwell
 Will play the tyrants to the very same
 And that unfair which fairly doth excel:
 For never-resting time leads summer on
 To hideous winter and confounds him there;
 Sap check'd with frost and lusty leaves quite gone
 Beauty o'ersnow'd and bareness every where.
 Then, were not summer's distillation left,

⁴ *And being frank . . . are free*] And being generous, she lends to those who are liberal. Cf. *Meas. for Meas.*, I, i, 37-41: "Nature never *lends*," etc.

^{v, 2} *gaze*] subject or object of observation. Cf. *Macb.*, V, viii, 24: "to be the show and *gaze* o' the time."

⁴ *unfair*] unbeautify, make ugly. Cf. cxxvii, 6: "*Fairing* the foul."

⁹ *summer's distillation*] the extracted essence of the summer flowers. So line 13, *infra*; vi, 2-3, *infra*; and *Mids. N. Dr.*, I, i, 76: "earthlier happy is the rose *distill'd*." See also liv, 13-14, *infra*. The identical illustration from the rose figures in Erasmus' colloquy, "*Proci et Puellae*."

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A liquid prisoner pent in walls of glass, 10
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was:
But flowers distill'd, though they with winter meet,
Leese but their show; their substance still lives sweet.

VI

Then let not winter's ragged hand deface
In thee thy summer, ere thou be distill'd:
Make sweet some vial; treasure thou some place
With beauty's treasure, ere it be self-kill'd.
That use is not forbidden usury,
Which happies those that pay the willing loan;
That 's for thyself to breed another thee,
Or ten times happier, be it ten for one;
Ten times thyself were happier than thou art,
If ten of thine ten times refigured thee: 10
Then what could death do, if thou shouldst depart,
Leaving thee living in posterity?
Be not self-will'd, for thou art much too fair
To be death's conquest and make worms thine heir.

10 *A liquid prisoner . . . glass*] Cf. Sidney's *Arcadia* (bk. iii, 1674 ed., p. 246): "Have you ever seen a *pure rosewater* kept in a *crystal glass*? How fine it looks, how sweet it smells, while that beautiful glass imprisons it. Break the prison, and let the water take his own course. Doth it not embrace dust, and lose of its former sweetness and fairness?"

14 *Leese*] Lose; an archaic word, occasionally found in Elizabethan English. See *Poems* by Thomas Watson (ed. Arber, pp. 44, 51).

vi, 1 *ragged*] rugged. Cf. *Rich. II*, V, v, 21: "*ragged* prison walls."

5 *That use*] That lending or investment of money at interest. So *Venus and Adonis*, 768: "gold that 's put to *use* more gold begets," and *Merch. of Ven.*, I, iii, 40: "The rate of *usance*."

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VII

Lo, in the orient when the gracious light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
Serving with looks his sacred majesty;
And having climb'd the steep-up heavenly hill,
Resembling strong youth in his middle age,
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage;
But when from highmost pitch, with weary car,
Like feeble age, he reeleth from the day,
The eyes, 'fore duteous, now converted are
From his low tract, and look another way:
 So thou, thyself out-going in thy noon,
 Unlook'd on diest, unless thou get a son.

10

VIII

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.

vii, 1-4 *Lo, in the orient . . . majesty*] A graphic description of sun-worship repeated in many early plays. Cf. *L. L. L.*, IV, iii, 220, and note there.

5 *steep-up*] very steep. Cf. *Pass. Pilg.*, ix, 5: "Her stand she takes upon a *steep-up* hill."

10 *reeleth from the day*] Cf. *Rom. and Jul.*, IV, iii, 3-4: "darkness like a drunkard reels *From forth day's path*."

11-12 *converted are From his low tract*] turn from his declining course. Cf. *Rich. II*, III, iii, 66-67 (of the sunset): "the *track* Of his bright *passage*."

viii A MS. copy in a seventeenth-century commonplace book in the

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Why lovest thou that which thou receivest not gladly,
Or else receivest with pleasure thine annoy?
If the true concord of well tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:

10

Whose speechless song, being many, seeming one,
Sings this to thee: "Thou single wilt prove none."

IX

Is it for fear to wet a widow's eye
That thou consumest thyself in single life?
Ah! if thou issueless shalt hap to die,
The world will wail thee, like a makeless wife;
The world will be thy widow, and still weep
That thou no form of thee hast left behind,

British Museum (MS. Add. 15226, f. 4 b) bears the heading: "In laudem musice et opprobrium contemptorij (*sic*) eiusdem."

1 *Music to hear*] Thou who art music to hear; thou whose voice is music.
Cf. cxxviii, 1, *infra*: "Thou my music."

14 *Sings this . . . prove none*] The 1609 Quarto has no stops here save at the end of the line. The Brit. Mus. MS. punctuates it thus: *Sings this to thee, Thou single, shalt prove none*. Malone first gave the accepted punctuation. There is allusion here to the common proverbial jest, "One is no number." Cf. cxxxvi, 8, *infra*, and *Rom. and Jul.*, I, ii, 32-33, and note.

ix, 4 *makeless*] companionless; "make" is a common archaic word for "mate."

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When every private widow well may keep
By children's eyes her husband's shape in mind.
Look, what an unthrift in the world doth spend
Shifts but his place, for still the world enjoys it; 10
But beauty's waste hath in the world an end,
And kept unused, the user so destroys it.

No love toward others in that bosom sits
That on himself such murderous shame commits.

X

For shame! deny that thou bear'st love to any,
Who for thyself art so unprovident.
Grant, if thou wilt, thou art beloved of many,
But that thou none lovest is most evident;
For thou art so possess'd with murderous hate
That 'gainst thyself thou stick'st not to conspire,
Seeking that beauteous roof to ruinate
Which to repair should be thy chief desire.
O, change thy thought, that I may change my mind!

9-10 *what an unthrift . . . his place*] that which a spendthrift squanders merely changes its place or ownership.

13 *No love . . . sits*] Chapman similarly addresses his patron the Duke of Lennox in his translation of Homer's *Iliad* (1598):

"None ever lived by self-love; *others' good*
Is th' object of our own. They living die
That *bury in themselves* their fortunes' brood."

x, 7 *that beauteous roof to ruinate*] to destroy that splendid household or family of thine. Cf. *Lucrece*, 944: "To *ruinate* proud buildings with thine hours." So 3 *Hen. VI*, V, i, 83: "I will not *ruinate* my father's house," and *Two Gent.*, V, iv, 8-10. For different application of the image of a ruined building, see cxix, 11.

9 *my mind*] my opinion of thy character.

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Shall hate be fairer lodged than gentle love? 10
 Be, as thy presence is, gracious and kind,
 Or to thyself at least kind-hearted prove:
 Make thee another self, for love of me,
 That beauty still may live in thine or thee.

XI

As fast as thou shalt wane, so fast thou grow'st
 In one of thine, from that which thou departest;
 And that fresh blood which youngly thou bestow'st
 Thou mayst call thine when thou from youth convertest.
 Herein lives wisdom, beauty and increase;
 Without this, folly, age and cold decay:
 If all were minded so, the times should cease
 And threescore year would make the world away.
 Let those whom Nature hath not made for store,
 Harsh, featureless and rude, barrenly perish: 10
 Look, whom she best endow'd she gave the more;
 Which bounteous gift thou shouldst in bounty cherish:
 She carved thee for her seal, and meant thereby
 Thou shouldst print more, not let that copy
 die.

x1, 9 *for store*] for purpose of reproduction or replenishment. Cf. Spenser's *Faerie Queene*, III, vi, 36 (of nature's reproductive processes): "the stocke [*sc.* of Dame Nature] . . . still remains in everlasting store [*i. e.*, in state of perpetual replenishment]" and xiv, 12, *infra*.

11 *she gave the more*] Thus the Quarto. Malone read *she gave thee more*, which simplifies the passage and is a justifiable change.

14 *that copy*] the carving on the original seal, whence impressions can be taken. Cf. *Tw. Night*, I, v, 227: "And leave the world no copy."

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XII

When I do count the clock that tells the time,
 And see the brave day sunk in hideous night;
 When I behold the violet past prime,
 And sable curls all silver'd o'er with white;
 When lofty trees I see barren of leaves,
 Which erst from heat did canopy the herd,
 And summer's green all girded up in sheaves,
 Borne on the bier with white and bristly beard,
 Then of thy beauty do I question make,
 That thou among the wastes of time must go, 10
 Since sweets and beauties do themselves forsake
 And die as fast as they see others grow;
 And nothing 'gainst Time's scythe can make
 defence
 Save breed, to brave him when he takes thee hence.

XIII

O, that you were yourself! but, love, you are
 No longer yours than you yourself here live:

xii, 3 *the violet past prime*] Cf. *Hamlet*, I, iii, 7: "*A violet in the youth of primy nature.*"

4 *And sable curls . . . white*] Cf. *Hamlet*, I, ii, 239-241: "his beard . . . *A sable silver'd.*"

7-8 *summer's green . . . beard*] Cf. *Mids. N. Dr.*, II, i, 94-95: "the *green corn* Hath rotted ere his youth attain'd a beard."

14 *Save breed*] Except children.

xiii, 1 *yourself*] independent of conditions of time. The use for the first time of "your," "you," etc., instead of the customary "thy," "thou," etc., is noticeable. The plural usage is only found repeated in thirty-four of the one hundred and fifty-four sonnets.

SONNETS

Against this coming end you should prepare,
And your sweet semblance to some other give.
So should that beauty which you hold in lease
Find no determination; then you were
Yourself again, after yourself's decease,
When your sweet issue your sweet form should bear.
Who lets so fair a house fall to decay,
Which husbandry in honour might uphold
Against the stormy gusts of winter's day
And barren rage of death's eternal cold?

10

O, none but unthrifths: dear my love, you know
You had a father; let your son say so.

XIV

Not from the stars do I my judgement pluck;
And yet methinks I have astronomy,
But not to tell of good or evil luck,
Of plagues, of dearths, or seasons' quality;
Nor can I fortune to brief minutes tell,
Pointing to each his thunder, rain and wind,
Or say with princes if it shall go well,
By oft predict that I in heaven find:

9-12 *Who lets . . . eternal cold*] Cf. Sidney's *Arcadia* (bk. iii, 1674 ed., p. 403): "Thy house by thee must live or else be gone, And then who shall the name of Histor nourish?"

10 *husbandry*] economy, prudence.

xiv, 2 *astronomy*] astrology. So Sidney's *Arcadia* (bk. iii, 1674 ed., p. 244): "thy heavenly face is my astronomy." Cf. *Astrophel*, xxvi, 1: "dusty wits dare scorn astrology."

6 *Pointing*] Appointing; so *Lucrece*, 879: "*point'st* the season."

8 *By oft predict*] By constant prediction or prophecy.

SONNETS

But from thine eyes my knowledge I derive,
 And, constant stars, in them I read such art, 10
 As truth and beauty shall together thrive,
 If from thyself to store thou wouldst convert;
 Or else of thee this I prognosticate:
 Thy end is truth's and beauty's doom and date.

XV

When I consider every thing that grows
 Holds in perfection but a little moment,
 That this huge stage presenteth nought but shows
 Whereon the stars in secret influence comment;
 When I perceive that men as plants increase,
 Cheered and check'd even by the self-same sky,
 Vaunt in their youthful sap, at height decrease,
 And wear their brave state out of memory;
 Then the conceit of this inconstant stay

- 9 *from thine eyes . . . I derive*] Cf. *L. L. L.*, IV, iii, 346: "*From women's eyes this doctrine I derive.*"
- 10 *constant stars . . . art*] Cf. Daniel's *Delia*, xxxiv, 5 (of *Delia's eyes*): "*Stars* sure they are, whose motions rule desires," etc. "*Art*" means astrological knowledge.
- 12 *If from thyself . . . convert*] If thou wouldst "convert thyself" [*i.e.*, turn] from conservation of thyself to replenishment of the future. See xi, 9, *supra*, and note.
- 14 *Thy end . . . beauty's doom and date*] Cf. *Venus and Adonis*, 1019: "For he being dead, with him is beauty slain."
- xv, 3 *this huge stage . . . shows*] an embryonic hint of Shakespeare's familiar comparison of the stage and the world in *As you like it*, II, vii, 139 *seq.* Cf. Spenser's *Amoretti*, liv: "Of this world's theatre in which we stay."
- 9 *the conceit . . . stay*] the notion or idea of this mutability of nature.

SONNETS

Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night;
And all in war with Time for love of you,
As he takes from you, I engraft you new.

10

XVI

But wherefore do not you a mightier way
Make war upon this bloody tyrant, Time?
And fortify yourself in your decay
With means more blessed than my barren rhyme?
Now stand you on the top of happy hours,
And many maiden gardens, yet unset,
With virtuous wish would bear your living flowers
Much liker than your painted counterfeit:
So should the lines of life that life repair,

Cf. Ovid's *Metam.*, xv (Golding's transl., first published in 1567): "In all the world there is not that that standeth at a *stay*" (1612 ed., p. 185 b), and "Our bodies also cry To alter still from time to time and never stand at *stay*." Shakespeare gives numerous signs in this and other sonnets of familiarity with Golding's rendering of the philosophic disquisition on the mutability of nature which fills a large space in Ovid, *Metam.*, bk. xv; see xxxix, xlv, lv, lix, lx, lxiii, lxiv, cxiii.

12 *To change . . . sullied night*] Cf. *Rich.* III, IV, iv, 16: "Hath dimm'd your infant morn to aged night."

xvi, 3 *fortify yourself*] See lxiii, 9, and note.

6 *unset*] unsown, unplanted. Cf. *Pericles*, IV, vi, 84: "your herb-woman, she that *sets* seeds." So *Lover's Compl.*, 171 (of the seducer): "his plants in others' orchards grew."

8 *counterfeit*] picture.

9 *the lines of life*] the delineation of life in children.

SONNETS

Which this, Time's pencil, or my pupil pen,10
 Neither in inward worth nor outward fair,
 Can make you live yourself in eyes of men,
 To give away yourself keeps yourself still;
 And you must live, drawn by your own sweet
 skill.

XVII

Who will believe my verse in time to come,
 If it were fill'd with your most high deserts?
 Though yet, heaven knows, it is but as a tomb
 Which hides your life and shows not half your
 parts.
 If I could write the beauty of your eyes
 And in fresh numbers number all your graces,
 The age to come would say "This poet lies;
 Such heavenly touches ne'er touch'd earthly faces."
 So should my papers, yellowed with their age,
 Be scorn'd, like old men of less truth than tongue,10

10 *this, Time's pencil*] this painting, the work of the artist's pencil which is subject to Time's ruin.

10-12 *my pupil pen . . . in eyes of men*] This avowal of inability on the part of the poet's youthful pen to conserve his friends' fame is bluntly contradicted in xviii, 13-14, *infra*, and many times elsewhere.

11 *fair*] beauty. So xviii, 7, 10, *infra*.

13 *To give away . . . still*] To produce likenesses of yourself will keep your memory alive.

xvii, 5-6 *If I could . . . your graces*] Cf. *L. L. L.*, IV, iii, 318-319: "Such fiery numbers as the prompting eye Of beauty's tutors have enrich'd you with."

9 *So should my papers, etc.*] See xvi, 10, and note.

SONNETS

And your true rights be term'd a poet's rage
 And stretched metre of an antique song:
 But were some child of yours alive that time,
 You should live twice, in it and in my rhyme.

XVIII

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou owest;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

10

11 *a poet's rage*] Cf. c, 3: "Spend'st thou thy fury on some worthless song."

12 *And stretched . . . song*] The motto of Keats' *Endymion*.

xviii This sonnet was omitted from Shakespeare's "Poems" of 1640.

3 *Rough winds . . . buds of May*] So *T. of Shrew*, V, ii, 140: "as whirlwinds shake fair buds," and *Cymb.*, I, iii, 36-37: "the tyrannous breathing of the north Shakes all our buds from growing."

5 *the eye of heaven*] the sun. Cf. *Lucrece*, 1088, and note.

7-10 *fair . . . fair . . . fair*] beauty. Cf. xvi, 11, *supra*, and lxviii, 3, *infra*.

8 *untrimm'd*] divested of ornament.

12 *in eternal lines*] The poet's boast of the immortality of his verse and of

SONNETS

XIX

Devouring Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-lived phoenix in her blood;
Make glad and sorry seasons as thou fleet'st,
And do whate'er thou wilt, swift-footed Time,
To the wide world and all her fading sweets;
But I forbid thee one most heinous crime:
O, carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen;
Him in thy course untainted do allow
For beauty's pattern to succeeding men.

10

Yet do thy worst, old Time: despite thy wrong,
My love shall in my verse ever live young.

its power of "eternizing" him or her whom it commemorates constantly recurs *infra*. It was a sentiment common to all the great poets of the European Renaissance, and echoed a similar claim preferred by the classical poets from Pindar to Horace and Ovid. Cf. Spenser's *Amoretti* (1595), Sonnet lxxv: "My verse your virtues rare shall eternize, And in the heavens write your glorious name." Drayton and Daniel reiterated the conceit with all the boldness of Shakespeare and Spenser, and in very similar phraseology.

XIX This sonnet was omitted from Shakespeare's "Poems" of 1640.

1 *Devouring Time*] Another echo of Ovid's philosophic argument (see xv, 9, *supra*). Cf. Ovid's *Metam.*, xv, 234: "Tempus edax rerum," etc., which Golding translates: "Thou Time, the eater up of things and age of spitefull teen, Destroy all things" (ed. 1612, p. 186 a). Ovid illustrates Time's action some lines below by the story of the phoenix, to which also allusion is made in this sonnet, line 4.

4 *in her blood*] alive.

SONNETS

XX

A woman's face with Nature's own hand painted
Hast thou, the master-mistress of my passion;
A woman's gentle heart, but not acquainted
With shifting change, as is false women's fashion;
An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;
A man in hue, all hues in his controlling,
Which steals men's eyes and women's souls amazeth.
And for a woman wert thou first created;
Till Nature, as she wrought thee, fell a-doting,

10

-
- xx, 5 *An eye more bright . . . rolling*] Cf. Spenser's *Faerie Queene*, III, i, 41: "Her wanton eyes (ill signs of womanhead) Did roll too lightly."
- 7 *A man in hue, all hues in his controlling*] A man in aspect, who exerts control or influence over the complexions or countenances of all manner of persons. The Quarto has the common Elizabethan spelling "hew" and "Hews," the latter word being italicised. (No particular significance seems attachable to the capital H or to the italics, which the Cambridge editors indicate superfluously by inverted commas.) "Hue" has here the general sense of "shape" or "external aspect"; "hues" the more specialised sense of "complexions" or "countenances" (cf. civ, 11: "your sweet *hue*"). When Pyrocles in Sidney's *Arcadia* (1674 ed., p. 43) disguises himself as a woman, he writes a sonnet to his lady-love, ending thus (with a slight pun): "What marvel then I take *a woman's hue* (*i. e.*, aspect or shape) Since that I see, think, know is all but *you*." For "hues in his *controlling*, which steals men's eyes," etc., cf. *Pericles*, IV, i, 42-43: "That excellent *complexion which did steal The eyes* of young and old"; *Hen. VIII*, II, iv, 26-27 (Queen Katharine to Henry VIII): "Yea, *subject to your countenance*, glad or sorry As I saw it inclined," and *infra*, cxlix, 12: "commanded (*i. e.*, controlled or influenced) by the motion of thine eyes."

SONNETS

And by addition me of thee defeated,
 By adding one thing to my purpose nothing.
 But since she prick'd thee out for women's pleasure,
 Mine be thy love, and thy love's use their treasure.

XXI

So it is not with me as with that Muse
 Stirr'd by a painted beauty to his verse,
 Who heaven itself for ornament doth use
 And every fair with his fair doth rehearse,
 Making a couplement of proud compare,
 With sun and moon, with earth and sea's rich gems,
 With April's first-born flowers, and all things rare
 That heaven's air in this huge rondure hems.

11 *defeated*] disappointed. Cf. *Mids. N. Dr.*, IV, i, 154: "Thereby to have *defeated* you and me."

xxi, 1-8 *So it is not . . . rondure hems*] The poet deprecates the extravagant conceits of contemporary poets or sonneteers of love; see lxxvi, 5-6, and cxxx, for more or less satiric comment of like kind.

4 *And every fair . . . rehearse*] And he doth mention every kind of beauty in association with his fair mistress. Shakespeare uses the word "rehearse" (always in the present sense) four times in the *Sonnets* (xxxviii, 4; lxxi, 11; lxxxi, 11) and thirteen times in early plays. It is only found once in later works (*Wint. Tale*, V, ii, 60).

5-6 *Making . . . compare With sun*] Coupling ("his fair") in the way of high-flown simile with sun. Spenser uses the rare word "couplement" in *Faerie Queene*, Bk. IV, canto iii, st. 52, l. 2.

6 *earth and sea's rich gems*] The extravagant figurative use of precious stones in love sonnets of the time is mentioned in *Lover's Compl.*, lines 209-210: "And deep-brain'd sonnets that did amplify Each stone's dear nature, worth, and quality" (see note).

8 *rondure*] circle; from the French "rondeur" which Cotgrave translates "roundness," "globinesse." Cf. *K. John*, II, i, 259: "The

SONNETS

O, let me, true in love, but truly write,
 And then believe me, my love is as fair
 As any mother's child, though not so bright
 As those gold candles fix'd in heaven's air:

10

Let them say more that like of hearsay well;
 I will not praise that purpose not to sell.

XXII

My glass shall not persuade me I am old,
 So long as youth and thou are of one date;
 But when in thee time's furrows I behold,

roundure of your old-faced walls," and Dekker, *Old Fortunatus*, 1600 (1873 ed., vol. i, p. 90): "the sacred *roundure* of mine eyes."

12 *candles*] Cf. *Merch. of Ven.*, V, i, 220: "*candles* of the night." So Fairfax's translation of Tasso's *Gierusalemme Liberata*, Canto ix, st. 10: "heaven's small *candles*."

14 *I will not . . . to sell*] Cf. *L. L. L.*, IV, iii, 236: "To things of sale a seller's *praise* belongs," and cii, 3-4, *infra*.

XXII, 1 *My glass shall not persuade me I am old*] The poet's reflection that he is old is repeated lxii, 9-10 ("But when *my glass* shows me myself indeed"), lxxiii, 1-2, and cxxxviii, 6, *infra*. Such a reflection is conventional among sonneteers of the day. Daniel in *Delia* (1591), xxiii, at twenty-nine wrote: "My years draw on in everlasting night." Richard Barnfield at twenty in his sonnets to Ganymede (1594) wrote: "Behold my grey head full of silver hairs, My wrinkled skin deep furrowed in my face." Drayton in 1594 in *Idea*, xiv: "Looking into the *glass* of my youth's miseries, I see the ugly face of my deformed cares With wrinkled brow all withered with despairs." Petrarch seems to be the originator of this sonnetteering convention. Cf. his "In morte di Laura," Sonnet lxxxii:

"Dicemi spesso il mio fidato specchio,
 L'animo stanco e la cangiata scorza
 E la scemata mia destrezza e forza
 Non ti nasconder più: tu se' pur veglio."

SONNETS

Then look I death my days should expiate.
For all that beauty that doth cover thee
Is but the seemly raiment of my heart,
Which in thy breast doth live, as thine in me:
How can I then be elder than thou art?
O, therefore, love, be of thyself so wary
As I, not for myself, but for thee will;
Bearing thy heart, which I will keep so chary
As tender nurse her babe from faring ill.

10

Presume not on thy heart when mine is slain;
Thou gavest me thine, not to give back again.

XXIII

As an unperfect actor on the stage,
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart;
So I, for fear of trust, forget to say
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharged with burthen of mine own love's might.

("My faithful glass, my weary spirit and my wrinkled skin, and my decaying wit and strength repeatedly tell me: 'It cannot longer be hidden from you, you are old.'")

4 *expiate*] end; a rare usage. Thus the Quarto. Steevens substituted *expire*. Cf. *Rich. III*, III, iii, 23: "the hour of death is *expiate*," where the Second Folio substitutes *now expired*.

10 *but for thee will*] but for thy sake will be wary or careful of myself.

xxiii, 1-2 *As an unperfect actor . . . his part*] Cf. *Cor.*, V, iii, 40-41:

"Like a dull actor now I have forgot my part."

5 *for fear of trust*] afraid to trust myself, for lack of confidence.

SONNETS

O, let my books be then the eloquence
And dumb presagers of my speaking breast; 10
Who plead for love, and look for recompense,
More than that tongue that more hath more express'd.
 O, learn to read what silent love hath writ:
 To hear with eyes belongs to love's fine wit.

XXIV

Mine eye hath play'd the painter and hath stell'd
Thy beauty's form in table of my heart;
My body is the frame wherein 't is held,

9 *books*] manuscripts. Thus the Quarto. Sewell ingeniously substituted *looks*, but *books* alone agrees with line 13: "O. learn to *read*."

10 *dumb presagers*] players of dumb shows with which plays were often introduced on the stage.

12 *that tongue . . . express'd*] that “unperfect” tongue which would, had it been endowed with greater strength, have expressed more feeling.

xxiv, 1 *stell'd*] Capell's emendation of the original reading *steeld*.
 "Stelled" means "depicted" or "painted," as in *Lucrece*, 1444.
 "Steeled" would mean "engraved."

2 *table of my heart*] Cf. *K. John*, II, i, 503: "the flattering *table* of her eye," and *All's Well*, I, i, 89: "*our heart's table*." The common notion of a lover painting or engraving the form of his beloved one on the "table" or canvas of his heart is of especially frequent occurrence in the sonnets of the period in England, France, and Italy. Cf. *Ronsard, Sonnets pour Astrée*, vi, 1-4

‘ Il ne falloit, maistresse, autres *tablettes*,
Pour vous *graver* que celles de mon cœur
Où de sa main Amour, nostre vainqueur,
Vous a gravée et vos grâces parfaites.”

So Tasso, *Rime*, bk. ii, Sonnet xxvi: "se l'immagine vostra," etc., and Watson's *Tears of Fancie* (1593), xlv, xlv.

SONNETS

And perspective it is best painter's art.
 For through the painter must you see his skill,
 To find where your true image pictured lies;
 Which in my bosom's shop is hanging still,
 That hath his windows glazed with thine eyes.
 Now see what good turns eyes for eyes have done:
 Mine eyes have drawn thy shape, and thine for me 10
 Are windows to my breast, where-through the sun
 Delights to peep, to gaze therein on thee;
 Yet eyes this cunning want to grace their art,
 They draw but what they see, know not the heart.

XXV

Let those who are in favour with their stars
 Of public honour and proud titles boast,
 Whilst I, whom fortune of such triumph bars,
 Unlook'd for joy in that I honour most.

4 *perspective*] in point of perspective, which is the art of producing the illusion of distance. The word is accented on the first syllable. There may be some vague allusion to the perspective glasses, which were cut to produce various optical effects. Cf. *Rich.* II, II, ii, 18: "like *perspectives*," and note.

8 *his windows glazed . . . eyes*] an hyperbolic description of the completeness with which the friend's eyes dominate the poet's heart. The figure is repeated, lines 11-12, *infra*. The imagery is a sonneteering convention. Cf. Constable's *Diana*, Decade i, Sonnet v: "*Thine eye the glass where I behold my heart Mine eye the window through the which thine eye May see my heart.*"

11 *windows to my breast*] Cf. *L. L. L.*, V, ii, 826: "the *window of my heart, mine eye.*" Cf. for the common poetic use of "windows" for "eyes," *Venus and Adonis*, 482: "her two blue *windows*" (*i. e.*, eyes); and see line 8, *supra*.

XXV, 4 *Unlook'd for*] Being overlooked, neglected.

SONNETS

Great princes' favourites their fair leaves spread
 But as the marigold at the sun's eye,
 And in themselves their pride lies buried,
 For at a frown they in their glory die.
 The painful warrior famed for fight,
 After a thousand victories once foil'd,
 Is from the book of honour razed quite,
 And all the rest forgot for which he toil'd:
 Then happy I, that love and am beloved
 Where I may not remove nor be removed.

10

XXVI

Lord of my love, to whom in vassalage
 Thy merit hath my duty strongly knit,

5-6 *their fair leaves . . . sun's eye*] Cf. *Rom. and Jul.*, I, i, 150-151, where it is said of a bud that it "can spread his sweet leaves to the air Or dedicate his beauty to the sun." Such references to the opening and closing of the petals of the garden marigold are frequent in Elizabethan poetry. Cf. Constable's *Diana*, Decade ix, Sonnet i; *Lucrece*, 397-399; *Cymb.*, II, iii, 23-24.

9-12 *The painful warrior . . . which he toil'd*] *Fight* is Theobald's change of the Quarto *worth*, which does not rhyme. The general sentiment is repeated in *Troil. and Cress.*, III, iii, 169-170: "Oh, let not virtue seek Remuneration for the thing it was."

13-14 *Then happy I . . . be removed*] Cf. cxvi, 3: "bends with the *remover* to *remove*." Constable uses "remove" intransitively in the same connection: "But sith resolved love cannot *remove*" (*Diana*, Decade i, Sonnet iv).

XXVI The language here clothes in poetic splendour the prose dedication to Lord Southampton which Shakespeare dutifully prefixed to his poem of *Lucrece* (1594). The dedication begins: "*The love I dedicate to your lordship is without end . . . were my worth greater, my duty would show greater.*" Cf. cx, 9, *infra*.

SONNETS

To thee I send this written ambassage,
To witness duty, not to show my wit:
Duty so great, which wit so poor as mine
May make seem bare, in wanting words to show it,
But that I hope some good conceit of thine
In thy soul's thought, all naked, will bestow it;
Till whatsoever star that guides my moving,
Points on me graciously with fair aspect, 10
And puts apparel on my tatter'd loving,
To show me worthy of thy sweet respect:
Then may I dare to boast how I do love thee;
Till then not show my head where thou mayst
prove me.

XXVII

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head,
To work my mind, when body's work's expired:
For then my thoughts, from far where I abide,

7-8 *some good conceit . . . bestow it*] some generous sentiment on thy part will give lodging in thy soul's thought to this dutiful greeting of mine despite the bareness of my language. Cf. for "all naked," ciii, 3: "The argument, *all bare*."

9-10 *star . . . moving . . . aspect*] these words have all their customary astrological significance.

11 *tatter'd*] Cf. ii, 4, *supra*, and note.

xxvii, 3 *then begins a journey in my head*] Cf. Griffin's *Fidessa* (1596), Sonnets xiv and xv: "When silent sleep had closed up mine eyes *My watchful mind* did then begin to muse." The theme of travel, signified by this and the next sonnet, is developed *infra* in Sonnets l and li.

SONNETS

Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous and her old face new.
Lo, thus, by day my limbs, by night my mind,
For thee and for myself no quiet find.

10

XXVIII

How can I then return in happy plight,
That am debarr'd the benefit of rest?
When day's oppression is not eased by night,
But day by night, and night by day, oppress'd?

6 *Intend*] Design, purpose.

10 *thy shadow*] Cf. xliii, 11: "thy fair imperfect shade," and lxi, 1: "Is it thy will, thy image," etc., and Sidney's *Astrophel and Stella*, xxxviii: "This night, which sleep begins," etc. Sleepless nights illumined by apparitions of his mistress Laura form the topic of some of the most characteristic sonnets and canzoni of Petrarch. Cf. "In vita di Laura," Sestina I, and Sonnet xxvi, and "In morte di Laura," Sonnets xiv-xviii. Imitations abound in Italian and French sonnets of the sixteenth century.

11-12 *Which, like a jewel . . . night beauteous*] Cf. *Rom. and Jul.*, I, v, 43-44: "she hangs upon the cheek of night *Like a rich jewel in an Ethiop's ear.*"

14 *For thee and for myself*] On account of thinking about thee by night and working for myself by day.

XXVIII, 3-8 *When day's oppression . . . from thee*] Cf. Sidney's *Astrophel and Stella*, Sonnet lxxxix: "Tired with the dusty toils of busy day, Languisht with horrors of the silent night, Suffering the evils both of the day and night."

SONNETS

And each, though enemies to either's reign,
Do in consent shake hands to torture me;
The one by toil, the other to complain
How far I toil, still farther off from thee.
I tell the day, to please him thou art bright,
And dost him grace when clouds do blot the heaven: 10
So flatter I the swart-complexion'd night;
When sparkling stars twire not thou gild'st the even.
But day doth daily draw my sorrows longer,
And night doth nightly make grief's strength seem
stronger.

XXIX

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state, 10

12 *twire*] twinkle or peep.

14 *strength*] Capell's substitution for the Quarto *length*.

xxix, 1-9 *When, in disgrace . . . almost despising*] This pessimistic tone which is repeated in *Sonnet lxi, infra*, recalls Tasso's sequence of melancholy sonnets called "*Amicitia tradita*." (See *Rime*, Venice, 1620, vol. iii, pt. ix, p. 79 *seq.*) One of these ("*Vinca fortuna homai*") was translated by Drummond of Hawthornden (*Sonnet xxxiii*): "*If fortune triumph now,*" etc.

SONNETS

Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

XXX

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:

11-12 *Like to the lark . . . heaven's gate*] Cf. Lyly's *Campaspe*, V, i, 37-39: "*The lark . . . so shrill and clear . . . At heaven's gate she claps her wings, The morn not waking till she sings.*" So *Rom. and Jul.*, III, v, 21: "the lark, whose *notes* do beat The vaulty heaven," and *Cymb.*, II, iii, 19-20: "Hark, hark! *the lark at heaven's gate sings.*"

12 *sullen earth*] Cf. *2 Hen. VI*, I, ii, 5: "thine eyes fix'd to the *sullen earth.*"

xxx, 1 *sessions of . . . thought*] Cf. *Othello*, III, iii, 142-143: "apprehensions . . . in session sit."

5 *I drown an eye*] Cf. *Lucrece*, 1239: "they *drown their eyes.*"
an eye, unused to flow] Cf. *Othello*, V, ii, 351-352: "*eyes, Albeit unused to the melting mood.*"

6 *death's dateless night*] Cf. *Rom. and Jul.*, V, iii, 115: "A *dateless* bargain to engrossing *death.*" "Dateless" is repeated, cliii, 6, *infra*.

8 *the expense of many a vanish'd sight*] the spending or wasting of many an object vanished from or lost to view.

SONNETS

Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.

10

But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

XXXI

Thy bosom is endeared with all hearts,
Which I by lacking have supposed dead;
And there reigns love, and all love's loving parts,
And all those friends which I thought buried.
How many a holy and obsequious tear
Hath dear religious love stol'n from mine eye,
As interest of the dead, which now appear
But things removed that hidden in thee lie!
Thou art the grave where buried love doth live,
Hung with the trophies of my lovers gone,
Who all their parts of me to thee did give;
That due of many now is thine alone:
Their images I loved I view in thee,
And thou, all they, hast all the all of me.

xxx1, 5 *obsequious*] funereal. Cf. *Hamlet*, I, ii, 92: "*obsequious* sorrow";
but see cxxv, 9, *infra*: "*obsequious* in thy heart."

6 *dear religious love*] love making a religion of its affection. Cf. *Lover's*
Compl., 250: "*Religious love* put out Religion's eye."

7 *interest of the dead*] Cf. *Lucrece*, 1797: "My sorrow's *interest*" (*i. e.*,
due or right).

SONNETS

XXXII

If thou survive my well-contented day,
 When that churl Death my bones with dust shall cover,
 And shalt by fortune once more re-survey
 These poor rude lines of thy deceased lover,
 Compare them with the bettering of the time,
 And though they be outstripp'd by every pen,
 Reserve them for my love, not for their rhyme,
 Exceeded by the height of happier men.
 O, then vouchsafe me but this loving thought:
 "Had my friend's Muse grown with this growing age, 10
 A dearer birth than this his love had brought,
 To march in ranks of better equipage:
 But since he died, and poets better prove,
 Theirs for their style I'll read, his for his love."

xxxii, 1 *my well-contented day*] the day which well contents me.

4 *lover*] male friend; so xxxi, 10, and constantly in Elizabethan English.

Brutus calls Cæsar "my best *lover*" (*Jul. Cæs.*, III, ii, 44). Portia describes Antonio as "the *bosom lover*" of Bassanio (*Merch. of Ven.*, III, iv, 17). See also *Troil. and Cress.*, III, iii, 214, and *Cor.*, V, ii, 14.

5 *the bettering of the time*] Cf. 10, *infra*: "this growing age" and also cxxxii, 8, *infra*: "the *time-bettering* days."

7 *Reserve*] Preserve. See lxxxv, 3, and *Pericles*, IV, i, 41-42: "*reserve* That excellent complexion."

12 *To march in ranks . . . equipage*] Cf. Nashe's Pref. to Greene's *Menaphon*, 1589: "[Watson's works] *march in equipage of honour* with any of your ancient poets"; and Peele's *Farewell*, 1589 (dedic.): "[so that] my countrymen . . . may *march in equipage of honour and of arms* against the Trojans."

SONNETS

XXXIII

Full many a glorious morning have I seen
 Flatter the mountain-tops with sovereign eye,
 Kissing with golden face the meadows green,
 Gilding pale streams with heavenly alchemy;
 Anon permit the basest clouds to ride
 With ugly rack on his celestial face,
 And from the forlorn world his visage hide,
 Stealing unseen to west with this disgrace:
 Even so my sun one early morn did shine
 With all-triumphant splendour on my brow;
 But, out, alack! he was but one hour mine,
 The region cloud hath mask'd him from me now.

10

xxxiii, 1-2 *Full many . . . eye*] Shakespeare thus describes many times the splendour of sunrise. Cf. *Venus and Adonis*, 857-858: "Who doth the world so gloriously behold, That cedar-tops and hills seem burnish'd gold." For the application of the word "flatter" to the effect of sunlight, cf. *Edward III*, I, ii, 141-142: "Let not thy presence like the April sun *Flatter* the earth."

4 *Gilding . . . alchemy*] Cf. *Mids. N. Dr.*, III, ii, 391-393: "the eastern gate, all fiery-red, Turns into yellow gold his [*i. e.*, Neptune's] salt green streams"; and *K. John*, III, i, 77-80: "the glorious sun . . . *plays the alchemist, Turning . . . the meagre cloddy earth to glittering gold.*"

5-7 *Anon permit . . . hide*] Cf. *1 Hen. IV*, I, ii, 190-192: "the sun Who doth permit the base contagious clouds To smother up his beauty from the world," and *Two Gent.*, I, iii, 85-87:

"The uncertain glory of an April day,
 Which now shows all the beauty of the sun,
 And by and by a cloud takes all away."

and xxxiv, 3-4, *infra*.

6 *rack*] wreath or bank of floating clouds.

12 *The region cloud*] The cloud of the upper air; cf. *Rom. and Jul.*, II, ii, 21: "the airy region" and *Hamlet*, II, ii, 574: "the region kites."

SONNETS

Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun
staineth.

XXXIV

Why didst thou promise such a beauteous day,
And make me travel forth without my cloak,
To let base clouds o'ertake me in my way,
Hiding thy bravery in their rotten smoke?
'T is not enough that through the cloud thou break,
To dry the rain on my storm-beaten face,
For no man well of such a salve can speak
That heals the wound and cures not the disgrace:
Nor can thy shame give physic to my grief;
Though thou repent, yet I have still the loss:
The offender's sorrow lends but weak relief
To him that bears the strong offence's cross.

10

Ah, but those tears are pearl which thy love sheds,
And they are rich and ransom all ill deeds.

14 *stain*] grow dim, darken: a rare intransitive use. Cf. *Rich. II*, III, iii, 65-67: "[The sun] perceives the envious clouds are bent To dim his glory and to *stain* the track." So xxxv, 3, *infra*.

xxxiv, 3-4 *let base clouds . . . rotten smoke*] See note on xxxiii, 5-7, *supra*.

4 *their rotten smoke*] "The base contagious clouds" in the passage from *1 Hen. IV*, quoted above, are described as "foul and ugly mists of vapours." Cf. *Lucrece*, 778: "With *rotten* damps ravish the morning air."

12 *bears the strong offence's cross*] suffers damage from the great offence; *cross* is Malone's substitution for the original reading *loss*, which is a misprinted repetition of *loss*, the last word of line 10. "To bear a cross" is a common phrase. Cf. *As you like it*, II, iv, 10 and see *infra*, xlii, 12: "lay on me this *cross*."

SONNETS

XXXV

No more be grieved at that which thou hast done:
 Roses have thorns, and silver fountains mud;
 Clouds and eclipses stain both moon and sun,
 And loathsome canker lives in sweetest bud.
 All men make faults, and even I in this,
 Authorizing thy trespass with compare,
 Myself corrupting, salving thy amiss,
 Excusing thy sins more than thy sins are;
 For to thy sensual fault I bring in sense —
 Thy adverse party is thy advocate —
 And 'gainst myself a lawful plea commence:
 Such civil war is in my love and hate,
 That I an accessary needs must be
 To that sweet thief which sourly robs from me.

10

xxxv, 4 *canker*] caterpillar. The allusion is common in Shakespeare's early works; see lxx, 7, and note, xc, 2, and xcix, 13.

6 *with compare*] with the similes cited from the conditions of nature. Cf. xxi, 5, *supra*.

7 *salving thy amiss*] palliating thy fault. Cf. *Venus and Adonis*, 53: "blames her 'miss,'" and cli, 3, *infra*.

8 *Excusing . . . thy sins are*] Making for thy sins the sort of excuse which is more sinful than thy sins themselves.

9-10 *For to thy sensual fault . . . thy advocate*] I appeal to good sense or reason ("thy adverse party") to act as advocate to palliate thy sensual offence.

12 *in my love and hate*] in my love of the sinner and hatred of his sin.

13-14 *an accessary . . . sweet thief*] Cf. *All's Well*, II, i, 34-35: "There's honour in the *theft*; . . . I am your *accessary*." Cf. also xl, 9, *infra*. Barnfield in his first sonnet to Ganymede, which embodies much legal terminology, has the lines: "There came a *thief* and stole away my heart, And therefore *robbed me of my chiefest part*."

SONNETS

XXXVI

Let me confess that we two must be twain,
Although our undivided loves are one:
So shall those blots that do with me remain,
Without thy help, by me be borne alone.
In our two loves there is but one respect,
Though in our lives a separable spite,
Which though it alter not love's sole effect,
Yet doth it steal sweet hours from love's delight.
I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame,
Nor thou with public kindness honour me,
Unless thou take that honour from thy name:
 But do not so; I love thee in such sort,
 As thou being mine, mine is thy good report.

10

XXXVII

As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made lame by fortune's dearest spite,
Take all my comfort of thy worth and truth;
For whether beauty, birth, or wealth, or wit,

xxxvi, 5 *one respect*] one regard or a single affection.

6 *a separable spite*] a severing, malignant fate; a cruel separation.

13-14 *But do not so; . . . good report*] This couplet is repeated at the end of *Sonnet* xcvi.

xxxvii, 3 *lame*] used in a figurative sense as in lxxxix, 3, *infra*. Cf. *Lear*, IV, vi, 228 (Quarto): "A most poor man, *made lame by Fortune's* blows." (The Folio reads *made tame to*.)
dearest] desperate, extreme.

SONNETS

Or any of these all, or all, or more,
Entitled in thy parts do crowned sit,
I make my love engrafted to this store:
So then I am not lame, poor, nor despised,
Whilst that this shadow doth such substance give 10
That I in thy abundance am sufficed
And by a part of all thy glory live.
Look, what is best, that best I wish in thee:
This wish I have; then ten times happy me!

XXXVIII

How can my Muse want subject to invent,
While thou dost breathe, that pour'st into my verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse?
O, give thyself the thanks, if aught in me
Worthy perusal stand against thy sight;
For who's so dumb that cannot write to thee,
When thou thyself dost give invention light?

7 *Entitled in thy parts*] Probably "Ennobled in thee"; "deriving (titles of) honour from association with thy capacities." Cf. *Lucrece*, 57 (see note): "in that white *intituled*," where the word has a more difficult technical significance. Elsewhere (cf. *L. L. L.*, V, ii, 800) "intituled in" means "having a just claim to." The Quarto here reads *their* for *thy*, a textual confusion of frequent occurrence; *their* is unintelligible.

xxxviii Cf., for like descriptions of the inspiration inherent in the friend's personal charm, *Sonnets* lxxxiii and ciii.

8 *Thine own sweet argument*] Theme of thine own sweet self. Cf. Spenser's sonnet to Raleigh (*Faerie Queene*, 1590): "Thou only fit this *argument* to write," and Barnes' *Parthenophil*, 1593, Sonnet lxxv: "*mine argument*." See lxxvi, 10 and lxxix, 5.

SONNETS

Be thou the tenth Muse, ten times more in worth
 Than those old nine which rhymers invoke; 10
 And he that calls on thee, let him bring forth
 Eternal numbers to outlive long date.

If my slight Muse do please these curious days,
 The pain be mine, but thine shall be the praise.

XXXIX

O, how thy worth with manners may I sing,
 When thou art all the better part of me?
 What can mine own praise to mine own self bring?
 And what is 't but mine own when I praise thee?
 Even for this let us divided live,
 And our dear love lose name of single one,
 That by this separation I may give
 That due to thee which thou deservest alone.
 O absence, what a torment wouldst thou prove,
 Were it not thy sour leisure gave sweet leave 10

10 *those old nine which rhymers invoke*] Cf. Sidney's *Astrophel and Stella*, Sonnet iii: "Let dainty wits cry on *the Sisters nine*." See *infra*, lxxvi, 3-4.

13 *curious*] critical.

14 *The pain be mine . . . the praise*] So Daniel of his sonnets dedicated to the Countess of Pembroke (*Delia*, 1592): "Whereof the *travail* I may challenge *mine*; But yet the *glory*, Madam, must be *thine*."

xxxix, 1 *with manners*] with decency or self-respect. Cf. lxxxv, 1.

2 *the better part of me*] my soul. See note on *Com. of Errors*, II, ii, 122: "thy self's *better part*," and cf. lxxiv, 8, *infra*. The phrase "the better part of me" is similarly used by Daniel (*Cleopatra*, 1594, dedicated to Countess of Pembroke) and by Ovid, *Metam.*, xv, *ad fin.* in Golding's translation of that passage whence the sonnets so frequently draw suggestions; see xv, *supra*, lv, lix, lxiii, lxiv, and cxxiii.

SONNETS

To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth deceive,
And that thou teachest how to make one twain,
By praising him here who doth hence remain!

XL

Take all my loves, my love, yea, take them all;
What hast thou then more than thou hadst before?

- 11 *To entertain the time*] Cf. *Lucrece*, 1361: "The weary *time* she cannot entertain."
- 12 *Which time and thoughts . . . deceive*] Which doth beguile time and thoughts. Cf. *Venus and Adonis*, 24: "*time-begwiling* sport."
- 13-14 *And that thou . . . doth hence remain*] An absent friend can be made two persons — one present in the imagination, and the other really far away. So *Ant. and Cleop.*, I, iii, 102-104: "Our separation so abides and flies, That thou residing here go'st yet with me, And I hence fleeting here remain with thee."
- x] This and the following two sonnets associate themselves with *Sonnets* cxxxi, cxxxiv, and cxliv, in all of which reference is made to the friend's intrigue with the poet's mistress. The rivalry here indicated in the poet's heart between friendship with a man and love for a woman is no uncommon theme of Renaissance poetry. Petrarch (*Sonnet* ccxxvii) confesses to the double sentiment:

'Carità di signore, amor di donna
Son le catene, ove con multi affanni
Legato son, perch'io stesso mi strinsi."

Cf. Beza's *Poemata*, 1548, *Epigrammata*, xc: "De sua in Candidam et Audebertum benevolentia." Clement Marot in a poetic address: "A celle qui souhaite Marot aussi amoureux d'elle qu'un sien Amy" (*Œuvres*, 1565, p. 437), describing his solicitation in love by a friend's mistress, diagnoses a like conflict of emotions. The closest parallel to the Shakespearean situation (see esp. *Sonnet* xlii) is that described by Saint Evremond, who, complaining of a close friend's

SONNETS

No love, my love, that thou mayst true love call;
All mine was thine before thou hadst this more.
Then, if for my love thou my love receivest,
I cannot blame thee for my love thou usest;
But yet be blamed, if thou thyself deceivest
By wilful taste of what thyself refuseth.
I do forgive thy robbery, gentle thief,
Although thou steal thee all my poverty;
And yet, love knows, it is a greater grief
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites; yet we must not be foes.

10

XLI

Those pretty wrongs that liberty commits,
When I am sometime absent from thy heart,
Thy beauty and thy years full well befits,
For still temptation follows where thou art.

guilty relations with his mistress (apparently la Comtesse d'Olonne), wrote thus to her in 1654 of his twofold affection: "Apprenez-moi contre qui je me dois fâcher d'avantage, ou contre lui qui m'enlève une maîtresse, ou contre vous, qui me volez un ami . . . J'ai trop de passion pour donner rien au ressentiment; ma tendresse l'importera toujours sur vos outrages. J'aime la perfide, j'aime l'infidèle." (*Œuvres Mêlées de Saint Evremond*, ed. Giraud, 1865, iii, 5.)

5-6 *for my love . . . for my love*] for love of me . . . because my love [i. e., my mistress].

8 *what thyself refuseth*] that lascivious indulgence which thou in reality disdainest.

9 *thy robbery, gentle thief*] Cf. xxxv, 13, *supra*.

13 *Lascivious grace . . . shows*] Cf. xcv, 12, *infra*.

XLI, 1 *liberty*] licentiousness.

SONNETS

Gentle thou art, and therefore to be won,
 Beauteous thou art, therefore to be assailed;
 And when a woman woos, what woman's son
 Will sourly leave her till she have prevailed?
 Ay me! but yet thou mightst my seat forbear,
 And chide thy beauty and thy straying youth, 10
 Who lead thee in their riot even there
 Where thou art forced to break a twofold truth,
 Hers, by thy beauty tempting her to thee,
 Thine, by thy beauty being false to me.

XLII

That thou hast her, it is not all my grief,
 And yet it may be said I loved her dearly;
 That she hath thee, is of my wailing chief,
 A loss in love that touches me more nearly.
 Loving offenders, thus I will excuse ye:
 Thou dost love her, because thou know'st I love her;
 And for my sake even so doth she abuse me,
 Suffering my friend for my sake to approve her.
 If I lose thee, my loss is my love's gain,

5 *Gentle thou art . . . to be won*] Almost identical expressions figure in
 1 *Hen. VI*, V, iii, 78-79; *Rich. III*, I, ii, 228-229; *Tit. Andr.*, II, i,
 82-83. Cf. Greene's *Orpharion*, 1599 (Works, ed. Grosart, xii, p. 31):
 "she is but a woman, and therefore *to be wonne*."

8 *till she have*] Malone's substitution of the Quarto *till he have*, which may
 be right.

9 *my seat*] Cf. *Othello*, II, i, 289-290: "the lusty Moor Hath leap'd
 into *my seat*." So *Lucrece*, 413: "this fair throne."

12 *a twofold truth*] the fidelity of both friend and mistress to the poet.

XLII, 7 *abuse*] ill use.

8 *to approve her*] to win her approval or affection.

SONNETS

And losing her, my friend hath found that loss; 10
 Both find each other, and I lose both twain,
 And both for my sake lay on me this cross:
 But here 's the joy; my friend and I are one;
 Sweet flattery! then she loves but me alone.

XLIII

When most I wink, then do mine eyes best see,
 For all the day they view things unrespected;
 But when I sleep, in dreams they look on thee,
 And, darkly bright, are bright in dark directed.
 Then thou, whose shadow shadows doth make bright,
 How would thy shadow's form form happy show
 To the clear day with thy much clearer light,
 When to unseeing eyes thy shade shines so!
 How would, I say, mine eyes be blessed made
 By looking on thee in the living day, 10
 When in dead night thy fair imperfect shade
 Through heavy sleep on sightless eyes doth stay!
 All days are nights to see till I see thee,
 And nights bright days when dreams do show thee
 me.

11 *both twain*] A reduplication only found elsewhere in *L. L. L.*, V, ii, 459.
 13-14 *my friend and I are one . . . but me alone*] Cf. cxxxv, 14: "Think
 all but *one*, and me in that *one Will*."

XLIII This sonnet was omitted from Shakespeare's "Poems" of 1640. Its
 theme resembles that of xxvii and lxi.

1 *wink*] shut the eyes; a common usage. Cf. lvi, 6.

2 *unrespected*] without taking particular notice, unnoticeable.

4 *are bright in dark directed*] are guided in the dark by the brightness (of
 thy "shadow" or apparition).

5 *whose shadow*] Cf. xxvii, 10: "thy *shadow*," and note, and lxi, 1 *seq*.

SONNETS

XLIV

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;
For then, despite of space, I would be brought,
From limits far remote, where thou dost stay.
No matter then although my foot did stand
Upon the farthest earth removed from thee;
For nimble thought can jump both sea and land,
As soon as think the place where he would be.
But, ah, thought kills me, that I am not thought,
To leap large lengths of miles when thou art gone, 10
But that, so much of earth and water wrought,
I must attend time's leisure with my moan;
 Receiving nought by elements so slow
 But heavy tears, badges of either's woe.

XLV

The other two, slight air and purging fire,
Are both with thee, wherever I abide;

XLIV, 7-8 *For nimble thought . . . he would be*] Sonnets dealing in like manner with thought's triumph over space are very common in Renaissance poetry. Cf. Ronsard, *Amours*, I, clxviii: "Ce fol penser, pour s'envoler trop haut"; Du Bellay's *Olive*, xliii: "Penser volage, et léger comme vent"; Amadis Jamyn, Sonnet xxi: "Penser, qui peut en un moment grande erre Courir"; and Tasso's *Rime* (1583, Venice, i, p. 33): "Come s' human pensier di giunger tenta Al luogo."

9 *thought*] care or anxiety.

XLV, 1 *The other two . . . fire*] Air and fire, making up with "earth and water" (already mentioned, xlv, 11) the four elements, constitute all life and nature. Cf. Spenser's *Faerie Queene*, bk. vii, canto i,

SONNETS

The first my thought, the other my desire,
 These present-absent with swift motion slide.
 For when these quicker elements are gone
 In tender embassy of love to thee,
 My life, being made of four, with two alone
 Sinks down to death, oppress'd with melancholy;
 Until life's composition be recured
 By those swift messengers return'd from thee,
 Who even but now come back again, assured
 Of thy fair health, recounting it to me:

10

This told, I joy; but then no longer glad,
 I send them back again, and straight grow sad.

XLVI

Mine eye and heart are at a mortal war,
 How to divide the conquest of thy sight;

st. 24-25 and *Amoretti*, Sonnet lv, and Barnes' *Parthenophil* (1593), Sonnet lxxvii. This popular natural philosophy was universally accepted (cf. *Tw. Night*, II, iii, 9: "Does not *our life* consist of the *four elements*?"). Here Shakespeare probably drew directly upon the philosophic reflections which close Ovid's *Metam.* (bk. xv). Of the "four substances of which all things are gendred . . ." wrote Ovid, according to Golding's translation (ed. 1612, p. 186 a and b). "The *earth and water* for their masses and weight are sunken lower, The other couple *ayre and fire*, the purer of the twaine, Mount up and nought can keepe them downe." See also xv, xxxix, lv, lix, lxiii, lxiv, and cxxiii.

5 *these quicker elements*] Cf. *Hen. V*, III, vii, 21-22: "he is pure *air and fire*, and the dull elements of *earth and water* never appear in him," and *Ant. and Cleop.*, V, ii, 287-288: "I am *fire and air*; my other elements I give to baser life." So Drayton's eulogy of Marlowe: "his raptures were all *air and fire*."

XLVI, 1 *Mine eye and heart . . . war*] The war between the eye and the

SONNETS

Mine eye my heart thy picture's sight would bar,
My heart mine eye the freedom of that right.
My heart doth plead that thou in him dost lie,
A closet never pierced with crystal eyes,
But the defendant doth that plea deny,
And says in him thy fair appearance lies.
To 'cide this title is impanneled
A quest of thoughts, all tenants to the heart; 10
And by their verdict is determined
The clear eye's moiety and the dear heart's part:
As thus; mine eye's due is thine outward part,
And my heart's right thine inward love of heart.

heart is a favourite topic among Renaissance sonneteers, the cue being given them by their master Petrarch, whose Sonnet lv is a dialogue between the poet and his eyes, and Sonnet xcix is a companion dialogue between the poet and his heart. Ronsard treats the conceit in an ode (bk. iv, ode 20). Among English versions contemporary with Shakespeare the most familiar are Watson's *Tears of Fancie* (1593), xix and xx, a pair of sonnets closely resembling Shakespeare's *Sonnets* xlvi and xlvii, Drayton's *Idea*, xxiii, Barnes' *Parthenophil*, xx, and Constable's *Diana*, Decade vi, Sonnet vii.

9-10 *impanneled A quest*] empanelled a jury. The legal terminology of this sonnet is common in Spenser, Barnes, Barnfield, and many other writers of the day. Cf. the *Faerie Queene*, bk. vi, vii, 34: "Therefore a *jurie was impaneled* streight."

tenants] Barnes in *Parthenophil* (1593) who constantly uses legal language opens his Sonnet xx thus:

“These eyes (thy Beauty’s *Tenants*!) pay due tears
For occupation of mine *heart*, thy freehold,
In tenure of Love’s service.”

See lxxxvii, 3 *seq.*, and note.

¹² moiety] part; not necessarily "half." Cf. Shakespeare's dedication to Southampton in *Lucrece*: "this pamphlet is but a superfluous moiety."

SONNETS

XLVII

Betwixt mine eye and heart a league is took,
And each doth good turns now unto the other:
When that mine eye is famish'd for a look,
Or heart in love with sighs himself doth smother,
With my love's picture then my eye doth feast
And to the painted banquet bids my heart;
Another time mine eye is my heart's guest
And in his thoughts of love doth share a part:
So, either by thy picture or my love,
Thyself away art present still with me; 10
For thou not farther than my thoughts canst move,
And I am still with them and they with thee;
Or, if they sleep, thy picture in my sight
Awakes my heart to heart's and eye's delight.

XLVIII

How careful was I, when I took my way,
Each trifle under truest bars to thrust,
That to my use it might unused stay
From hands of falsehood, in sure wards of trust!

XLVII, 3-6 *When that mine eye . . . bids my heart*] This passage clearly suggested the lines (V, i, 18-22) in Suckling's *Tragedy of Brennoralt*:

"Will you not send me neither
Your picture when y' are gone?
That when my eye is famisht for a looke,
It may have where to feed,
And to the painted Feast invite my heart."

For "famish'd for a look," cf. *Com. of Errors*, II, i, 88: "starve for a merry look," and lxxv, 10, *infra*.

10-12 *Thyself away . . . they with thee*] Cf. xxxix, 13-14 and the illustrative quotation there cited from *Ant. and Cleop.*, I, iii, 102-104.

SONNETS

But thou, to whom my jewels trifles are,
Most worthy comfort, now my greatest grief,
Thou, best of dearest and mine only care,
Art left the prey of every vulgar thief.
Thee have I not lock'd up in any chest,
Save where thou art not, though I feel thou art, 10
Within the gentle closure of my breast,
From whence at pleasure thou mayst come and part;
And even thence thou wilt be stol'n, I fear,
For truth proves thievish for a prize so dear.

XLIX

Against that time, if ever that time come,
When I shall see thee frown on my defects,
When as thy love hath cast his utmost sum,
Call'd to that audit by advised respects;
Against that time when thou shalt strangely pass,
And scarcely greet me with that sun, thine eye,
When love, converted from the thing it was,
Shall reasons find of settled gravity;

XLVIII, 11 *Within the gentle closure of my breast*] Cf. *Venus and Adonis*, 782: "Into the quiet closure of my breast," and *Rich. III*, III, iii, 11: "Within the guilty closure of thy walls."

14 *For truth . . . prize so dear*] Cf. *Venus and Adonis*, 724: "Rich preys make true men thieves."

XLIX The sonnet closely resembles *Sonnet lxxxviii*.

4 *by advised respects*] for well-considered reasons; so *K. John*, IV, ii, 214: "advised respect."

5 *strangely*] like a stranger; so *cx*, 6. Cf. *lxxxix*, 8.

7-8 *When love, converted . . . settled gravity*] Cf. *Jul. Cæs.*, IV, ii, 20-21: "When love begins to sicken and decay, It useth an enforced ceremony."

SONNETS

Against that time do I ensconce me here
Within the knowledge of mine own desert, 10
And this my hand against myself uprear,
To guard the lawful reasons on thy part:
 To leave poor me thou hast the strength of laws,
 Since why to love I can allege no cause.

How heavy do I journey on the way,
When what I seek, my weary travel's end,
Doth teach that ease and that repose to say,
"Thus far the miles are measured from thy friend!"
The beast that bears me, tired with my woe,
Plods dully on, to bear that weight in me,
As if by some instinct the wretch did know
His rider loved not speed, being made from thee:
The bloody spur cannot provoke him on
That sometimes anger thrusts into his hide; 10
Which heavily he answers with a groan,
More sharp to me than spurring to his side;
 For that same groan doth put this in my mind;
 My grief lies onward, and my joy behind.

9 *ensconce*] seclude or protect or fortify.

10 *desert*] lack of desert, demerit. Cf. lxxxviii, 5: "with mine own weakness being best acquainted."

11 *this my hand . . . uprear*] Cf. lxxxix, 13 and cxlix, 2: "When I against myself with thee partake."

12 *on thy part*] on thy side. Cf. lxxxviii, 6, *infra*.

L This and the next sonnet are run together in the "Poems" of 1640 under the single heading, "Goe and come quickly." They develop the theme of travel already noticed in *Sonnets* xxvii and xxviii.

SONNETS

LI

Thus can my love excuse the slow offence
Of my dull bearer when from thee I speed:
From where thou art why should I haste me thence?
Till I return, of posting is no need.
O, what excuse will my poor beast then find,
When swift extremity can seem but slow?
Then should I spur, though mounted on the wind,
In winged speed no motion shall I know:
Then can no horse with my desire keep pace;
Therefore desire, of perfect'st love being made, 10
Shall neigh — no dull flesh — in his fiery race;
But love, for love, thus shall excuse my jade;
 Since from thee going he went wilful-slow,
 Towards thee I'll run and give him leave to go.

LII

So am I as the rich, whose blessed key
Can bring him to his sweet up-locked treasure,
The which he will not every hour survey,

LI, 1 *slow offence*] offence of slowness.

6 *swift extremity*] the extreme of swiftness.

7 *mounted on the wind*] Cf. *As you like it*, III, ii, 80: "Her worth being mounted on the wind," and *2 Hen. IV*, Induction, 4: "Making the wind my post-horse."

11 *Shall neigh . . . fiery race*] Desire, which is all spirit and no dull flesh, shall neigh in the excitement of its impassioned flight (which altogether outdistances the pace of the horse). Cf. *Venus and Adonis*, 307 (of the stallion): "He looks upon his love, and *neighs* unto her."

14 *to go*] to walk; a common usage. Cf. cxxx, 11.

SONNETS

For blunting the fine point of seldom pleasure.
Therefore are feasts so solemn and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet.
So is the time that keeps you as my chest,
Or as the wardrobe which the robe doth hide,
To make some special instant special blest,
By new unfolding his imprison'd pride.

10

Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lack'd, to hope.

LIII

What is your substance, whereof are you made,
That millions of strange shadows on you tend?

LII, 4 *For blunting*] For fear of blunting. For the sentiment cf. cii, 12:
"And sweets grown common lose their dear delight."

5-7 *Therefore are feasts . . . thinly placed are*] Cf. 1 *Hen. IV*, I, ii, 197-199: "If all the year were playing holidays, To sport would be as tedious as to work; But when they seldom come they wish'd for come." So Montaigne's *Essays* "On Inequality" (bk. i, ch. xlii): "Feasts rejoyce them that but seldome see them . . . ; the taste of which becometh cloyesome."

8 *captain jewels*] the principal jewels in a necklace.

carcanet] only used elsewhere by Shakespeare in *Com. of Errors*, III, i,

4. It is formed from the French "carcan," a necklace.

13-14 *Blessed are you . . . to hope*] Blessed are you whose excellence is such that your presence brings me triumph, your absence fills me with the hope of a meeting.

LIII, 1-12 *What is your substance . . . shape we know*] The common notion that every beautiful aspect of nature reflects or borrows attributes of the beloved one's form (cf. xcix, *infra*) is here subtilised into the complementary fancy that the beloved one's form has in

SONNETS

Since every one hath, every one, one shade,
 And you, but one, can every shadow lend.
 Describe Adonis, and the counterfeit
 Is poorly imitated after you;
 On Helen's cheek all art of beauty set,
 And you in Grecian tires are painted new:
 Speak of the spring and foison of the year,
 The one doth shadow of your beauty show, 10
 The other as your bounty doth appear;
 And you in every blessed shape we know.
 In all external grace you have some part,
 But you like none, none you, for constant heart.

LIV

O, how much more doth beauty beauteous seem
 By that sweet ornament which truth doth give!
 The rose looks fair, but fairer we it deem
 For that sweet odour which doth in it live.
 The canker-blooms have full as deep a dye

attendance and at command the forms or essences of all nature's manifestations. This fancy is more directly and simply presented at cxiii, 5, *infra*, where Petrarch's less subtle treatment of the topic is followed (see note).

2 *strange shadows*] shadows or images of independent entities.

5-6 *Describe Adonis . . . after you*] So Barnfield's Sonnets to Ganymede, xvii: "Cherry-lipt *Adonis* in his snowie shape Might not *compare* with his [*i. e.*, Ganymede's] pure iuorie white."

8 *tires*] attires, dress. "Tires" is elsewhere used for "headdresses."

9 *foison*] harvest. A French word thrice used by Shakespeare elsewhere.

Cf. *Tempest*, II, i, 157; IV, i, 110; *Macb.*, IV, iii, 88.

Liv, 5 *canker-blooms*] blossoms of the wild dog-rose, commonly called "canker-rose."

SONNETS

As the perfumed tincture of the roses,
 Hang on such thorns, and play as wantonly
 When summer's breath their masked buds discloses:
 But, for their virtue only is their show,
 They live unwoo'd and unrespected fade; 10
 Die to themselves. Sweet roses do not so;
 Of their sweet deaths are sweetest odours made:
 And so of you, beauteous and lovely youth,
 When that shall vade, by verse distills your truth.

LV

Not marble, nor the gilded monuments
 Of princes, shall outlive this powerful rhyme;
 But you shall shine more bright in these contents
 Than unswept stone, besmear'd with sluttish time.
 When wasteful war shall statues overturn,
 And broils root out the work of masonry,

8 *their masked buds discloses*] Cf. *Hamlet*, I, iii, 39-40: "the infants of the spring . . . before their *buttons* [*i. e.*, buds] be *disclosed*."

9 *show*] outward appearance. Cf. xciii, 14, *infra*.

11 *Die to themselves*] Cf. xciv, 10: "Though *to itself* it only . . . *die*."

13-14 *And so of you . . . distills your truth*] Cf. v, 9, *supra*, and note.

14 *When that shall vade*] When beauty of youth shall *fade*; "vade" is an original form of "fade." Cf. *Pass. Pilg.*, xiii, 2, 6, 8.

by verse] the original reading for which Malone substituted *my verse*.

LV, 1 *Not marble, etc.*] An echo of Horace's "Exegi monumentum aere perennius," but mainly an adaptation (see esp. ll. 7-8), of Ovid's claim to immortality in his *Metam.*, xv, *ad fin.* From lines preceding this passage in Golding's familiar translation of Ovid Shakespeare clearly borrowed most of his philosophic reflections and illustrations in the sonnets; see xv, lix, lx, lxiii, lxiv, and cxxiii.

SONNETS

Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room 10
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgement that yourself arise,
You live in this, and dwell in lovers' eyes.

LVI

Sweet love, renew thy force; be it not said
Thy edge should blunter be than appetite,
Which but to-day by feeding is allay'd,
To-morrow sharpen'd in his former might:
So, love, be thou; although to-day thou fill
Thy hungry eyes even till they wink with fulness,
To-morrow see again, and do not kill
The spirit of love with a perpetual dulness.

7 *Nor Mars . . . shall burn*] Cf. Ovid's *Metam.*, translated by Golding,
bk. xv, *ad fin.*:

"Now have I brought a worke to end which neither Ioue's fierce wrath
Nor sword nor fire nor freating age with all the force it hath
Are able to abolish quight, etc."

9 *all-oblivious enmity*] enmity which causes oblivion.

12 *wear this world out*] Cf. *Lear*, IV, vi, 134-135: "This great world
Shall so wear out to nought."

13 *So, till . . . yourself arise*] Till the judgment day when you shall arise
from the tomb.

LVI This sonnet was omitted from Shakespeare's "Poems" of 1640.

6 *wink*] close, shut. Cf. xliii, 1.

SONNETS

Let this sad interim like the ocean be
Which parts the shore, where two contracted new 10
Come daily to the banks, that, when they see
Return of love, more blest may be the view;
Or call it winter, which, being full of care,
Makes summer's welcome thrice more wish'd, more
rare.

LVII

Being your slave, what should I do but tend
Upon the hours and times of your desire?
I have no precious time at all to spend,
Nor services to do, till you require.
Nor dare I chide world-without-end hour
Whilst I, my sovereign, watch the clock for you,
Nor think the bitterness of absence sour
When you have bid your servant once adieu;
Nor dare I question with my jealous thought
Where you may be, or your affairs suppose, 10
But, like a sad slave, stay and think of nought
Save, where you are how happy you make those.

10 *two contracted new*] two newly betrothed lovers.

11 *the banks*] the shores.

13 *Or*] Thus Malone. The Quarto reads *As*.

LVII, 5 *world-without-end hour*] the endless or never-ending hour. Cf.

L. L. L., V, ii, 777: "a *world-without-end* bargain."

12 *where you are . . . make those*] how happy you make those where
you are.

SONNETS

So true a fool is love that in your will,
Though you do any thing, he thinks no ill.

LVIII

That god forbid that made me first your slave,
I should in thought control your times of pleasure,
Or at your hand the account of hours to crave,
Being your vassal, bound to stay your leisure !
O, let me suffer, being at your beck,
The imprison'd absence of your liberty ;
And patience, tame to sufferance, bide each check,
Without accusing you of injury.

Be where you list, your charter is so strong
That you yourself may privilege your time
To what you will ; to you it doth belong
Yourself to pardon of self-doing crime.

10

I am to wait, though waiting so be hell,
Not blame your pleasure, be it ill or well.

13 *in your will*] whatever your will or pleasure. In the Quarto *will*, although not italicised, is spelt with a capital *W*, as was the usual practice at the time in the case of this and like words in poetry, *e. g.*, Nature, Truth, Wit, Zeal, Soul. A doubtful endeavour has been made to detect in the word here a tame pun on the poet's Christian name, *i. e.*, in case of your Will, or William. See cxxi, 8: "*in their wills*," and cxxxv and cxxxvi *passim* with the notes.

LVIII, 6 *The imprison'd . . . liberty*] The absence which means liberty to you and to me the confinement of a prison.

7 *tame to sufferance*] complaisant in suffering. Cf. *K. John*, IV, ii, 262: "*tame to their obedience*."

9 *charter*] Cf. lxxxvii, 3, *infra*.

SONNETS

LIX

If there be nothing new, but that which is
 Hath been before, how are our brains beguiled,
 Which, labouring for invention, bear amiss
 The second burthen of a former child!
 O, that record could with a backward look,
 Even of five hundred courses of the sun,
 Show me your image in some antique book,
 Since mind at first in character was done.
 That I might see what the old world could say
 To this composed wonder of your frame;
 Whether we are mended, or whether better they,
 Or whether revolution be the same.

10

LIX, 1-4 *If there be nothing . . . former child*] These lines again develop Ovid's philosophy at the close of the *Metam.* Cf. Golding's translation (1612 ed. p. 186 b): "All things do change but nothing sure doth perish . . . The soul is aye the selfsame thing it was . . . Neither doth there perish aught in all the world, but altering takes new shape . . . Things pass perchance from place to place, yet all from whence they came Returning do unperished continue still the same." See also xv, lxiii, and lxiv, and see cxxiii, 4, and note.

6 *courses of the sun*] years. So *Othello*, III, iv, 71: "The sun to course two hundred compasses," and *Hen. VIII*, II, iii, 5-6: "after So many courses of the sun."

7 *some antique book*] Cf. cvi, 7: "their antique pen."

8 *Since mind . . . was done*] Since thought was first expressed in handwriting.

11 *Whether . . . whether*] The word is here a monosyllable. In the next line it is a dissyllable.

12 *Whether . . . be the same*] whether revolving time produce recurrence of the same effects; whether the present and future be a mere return or reproduction of a past cycle; cf. cxxiii, 4, and note.

SONNETS

O, sure I am, the wits of former days
To subjects worse have given admiring praise.

LX

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,

10

LX, 1-4 *Like as the waves . . . do contend*] For another illustration from Ovid's description of Nature's ebb and flow in *Metam.*, xv, cf. Golding's transl. (ed. 1612, p. 185 b): "As every wave drives others forth and that that comes behind Both thrusteth and is thrust itself; even so the tymes by kind Do flee and follow both at once and evermore renew."

5 *the main of lig'it*] the full expanse of light; so "main" is commonly used of the great expanse of sea. Ovid (*Metam.*, xv, Golding's transl., ed. 1612, p. 186 a) describes "Dame Nature" as bringing man out from the womb "[in] to ayre," for him to pass "forth *the space* of youth," to wear "out *his middle age* apace," and finally to have his strength "undermined" by age and to be consumed "every whit" by "lingering death."

7 *Crooked*] Malignant, ill-omened.

8 *confound*] destroy.

9 *flourish*] ornament. Cf. *Hamlet*, II, ii, 91: "outward *flourishes*."

10 *parallels*] lines. Cf. ii, 2: "dig deep trenches in thy beauty's field," and xix, 9-10. See also *Troil. and Cress.*, I, iii, 168.

SONNETS

And nothing stands but for his scythe to mow :
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

LXI

Is it thy will thy image should keep open
My heavy eyelids to the weary night?
Dost thou desire my slumbers should be broken,
While shadows like to thee do mock my sight?
Is it thy spirit that thou send'st from thee
So far from home into my deeds to pry,
To find out shames and idle hours in me,
The scope and tenour of thy jealousy?
O, no! thy love, though much, is not so great:
It is my love that keeps mine eye awake;
Mine own true love that doth my rest defeat,
To play the watchman ever for thy sake:
For thee watch I whilst thou dost wake elsewhere,
From me far off, with others all too near.

10

LXII

Sin of self-love possesseth all mine eye
And all my soul and all my every part;
And for this sin there is no remedy,
It is so grounded inward in my heart.

13 *to times in hope*] to future ages. Cf. Daniel's *Delia*, xxxix, 9-10:

"Thou mayst *in after ages* live *esteemed, Unburied in these lines.*"

LXI, 1-4 *Is it thy will . . . my sight?*] The same idea is repeated in
xxvii and xliii.

7 *idle hours*] Cf. *Venus and Adonis*, Dedication: "I vow to take advantage of all *idle hours.*"

SONNETS

Methinks no face so gracious is as mine,
No shape so true, no truth of such account;
And for myself mine own worth do define,
As I all other in all worths surmount.

But when my glass shows me myself indeed,
Beated and chopp'd with tann'd antiquity,
Mine own self-love quite contrary I read;
Self so self-loving were iniquity.

10

'T is thee, myself, that for myself I praise,
Painting my age with beauty of thy days.

LXIII

Against my love shall be, as I am now,
With Time's injurious hand crush'd and o'erworn;
When hours have drain'd his blood and fill'd his brow
With lines and wrinkles; when his youthful morn

LXII, 6 *No shape so true*] Cf. *Lear*, I, ii, 8: "my shape as true."

9-10 *But when my glass . . . antiquity*] See note on xxii, 1, *supra*.

10 *Beated and chopp'd*] Pared (or rubbed away) and chapped (or wrinkled).

Cf. 2 *Hen. IV*, III, ii, 267: "a little, lean, old, *chapt*, bald shot" (see note there). "Beated" is still used as in the context in provincial dialects.

12 *self-loving were iniquity*] Cf. *All 's Well*, I, i, 136-137: "*self-love* which is the most inhibited sin in the canon."

13 *'T is thee . . . praise*] It is thee who art identical with myself, whom I praise as if I were praising myself.

14 *Painting my age . . . days*] Cf. *L. L. L.*, IV, iii, 240: "*Beauty* doth *varnish age* as if new-born."

LXIII, 1 *Against*] Against that time when; as in xlix, 1-2.

2 *o'erworn*] Cf. *Venus and Adonis*, 135: "*O'erworn*, despised," etc., and lxiv, 2: "out-worn."

SONNETS

Hath travell'd on to age's steepy night,
And all those beauties whereof now he's king
Are vanishing or vanish'd out of sight,
Stealing away the treasure of his spring;
For such a time do I now fortify
Against confounding age's cruel knife,
That he shall never cut from memory
My sweet love's beauty, though my lover's life:
His beauty shall in these black lines be seen,
And they shall live, and he in them still green.

LXIV

When I have seen by Time's fell hand defaced
The rich-proud cost of outworn buried age;
When sometime lofty towers I see down-razed,

5 *age's steepy night*] the steep declining path of old age to the night of death. The phrase is yet another reminiscence of Golding's translation of Ovid's *Metam.* bk. xv (1612 ed., p. 186 a): "Through drooping *age's steepy path* he [*i. e.*, man] runneth out his race" (after passing "forth the space of youth," etc.). Cf. xv, lix, lx, lxiv, cxxiii for other allusions to the same passage in Ovid. "Steepy" is only found elsewhere in Shakespeare in *Tim. of Ath.*, I, i, 78: "the *steepy* mount." "*Steepy* mountains" is read in the *England's Helicon* version of Marlowe's "Come live with me and be my love" (line 4); the *Pass. Pilgrim* version reads "*craggy* mountains" (xx, 4).

9-10 *I now fortify . . . cruel knife*] Cf. Daniel's *Delia*, Sonnet 1: "These are the arks the trophies I erect That *fortify* thy name *against* old age." Cf. for "fortify" xvi, 3, *supra*.

13 *black lines*] Cf. lxv, 14: "black ink."

LXIV, 2 *rich-proud cost . . . age*] the costly and proud splendour of the dead and buried past. Cf. *Lucrece*, 1350: "the *worn-out age*," and *supra*, lxiii, 2: "*o'erworn*." See also lxviii, 1: "*days outworn*."

SONNETS

And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss and loss with store;
When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminare,
That Time will come and take my love away.
 This thought is as a death, which cannot choose
 But weep to have that which it fears to lose.

LXV

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out
Against the wreckful siege of battering days,

5-10 *When I have seen . . . to decay*] Such revolution of nature, as the encroachment of land and sea one upon the other, is again noticed in 2 *Hen. IV*, III, i, 45-51. The illustration is one more of Shakespeare's many echoes in the sonnets of the philosophic disquisition in Ovid's *Metam.*, xv (cf. Golding's transl., 1612 ed., p. 186 b):

 "Even so haue places often-times *exchanged their estate*,
 For *I have seene* it sea which was substantiall ground alate.
 Againe where sea was, *I have seene* the same become dry land."

Cf. cxxiii, 4, *infra*, and note.

13-14 *This thought . . . weep to have*] "Thought" is the subject of the relative "which"; "weep to have" means "weep at having."

SONNETS

When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O fearful meditation! where, alack,
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink my love may still shine bright.

LXVI

Tired with all these, for restful death I cry,
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgraced,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly, doctor-like, controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill:

11

LXV, 10 *Time's best jewel . . . chest*] The best jewel that ever came from Time's chest. Cf. lii, 8-9, *supra*: "So is the time that keeps you as my chest," etc.

14 *black ink*] Cf. lxiii, 13: "black lines."

LXVI For the pessimistic sentiment see note on xxix, *supra*. Cf. *Lucretius*, 902-912, and *Hamlet*, III, i, 70-74.

1 *with all these*] with all the ills which follow.

11 *simplicity*] folly, stupidity.

SONNETS

Tired with all these, from these would I be gone,
Save that, to die, I leave my love alone.

LXVII

Ah, wherefore with infection should he live
And with his presence grace impiety,
That sin by him advantage should achieve
And lace itself with his society?
Why should false painting imitate his cheek,
And steal dead seeing of his living hue?
Why should poor beauty indirectly seek
Roses of shadow, since his rose is true?
Why should he live, now Nature bankrupt is,
Beggar'd of blood to blush through lively veins? 10
For she hath no exchequer now but his,
And, proud of many, lives upon his gains.
O, him she stores, to show what wealth she had
In days long since, before these last so bad.

LXVIII

Thus is his cheek the map of days outworn,
When beauty lived and died as flowers do now,

LXVII Cf. cxxvii, *infra*, for a like lament on the degeneracy of the age.

4 *lace itself*] adorn or ornament itself; no uncommon usage.

6 *dead seeing*] a lifeless semblance or aspect of beauty. *Seeing* may be right, but *seeming*, i. e., appearance, is substituted by Capell.

7 *poor beauty indirectly seek*] defective beauty falsely or wrongfully seek.

LXVIII, 1 *map of days outworn*] picture of the past. So *Lucrece*, 402:

"*map of death*," and 1350: "*pattern of the worn-out age*." Cf.

lxiv, 2, *supra*, and note.

SONNETS

Before these bastard signs of fair were born,
 Or durst inhabit on a living brow;
 Before the golden tresses of the dead,
 The right of sepulchres, were shorn away,
 To live a second life on second head;
 Ere beauty's dead fleece made another gay:
 In him those holy antique hours are seen,
 Without all ornament, itself and true, 10
 Making no summer of another's green,
 Robbing no old to dress his beauty new;
 And him as for a map doth Nature store,
 To show false Art what beauty was of yore.

LXIX

Those parts of thee that the world's eye doth view
 Want nothing that the thought of hearts can mend;
 All tongues, the voice of souls, give thee that due,

3 *fair*] beauty. For the substantive use cf. *Com. of Errors*, II, i, 98; xvi, 11, *supra*; and lxxxiii, 2, *infra*.

5-7 *Before the golden tresses . . . second head*] Shakespeare repeatedly denounces the practice of wearing false hair which was often shorn off the scalps of the dead. Cf. *Merch. of Ven.*, III, ii, 95-96: "the dowry of a *second head*, The skull that bred them in the sepulchre." So also *L. L. L.*, IV, iii, 255 and *Hen. V.*, III, vii, 60. The practice is fully exposed in Stubbe's *Anatomic of Abuses* (New Shaksp. Soc., I, 68, 258). The satirist Goddard in his *Satirycall Dialogue* (1615, sig. 13 b) deprecates "the curl'd worne tresses of dead borrowed haire."

13-14 *And him . . . was of yore*] a variation on the concluding couplet of *Sonnet lxxvii*.

LXIX, 2-3 *the thought of hearts . . . tongues, the voice of souls*] Twice in

SONNETS

Uttering bare truth, even so as foes commend.
 Thy outward thus with outward praise is crown'd;
 But those same tongues, that give thee so thine own,
 In other accents do this praise confound
 By seeing farther than the eye hath shown.
 They look into the beauty of thy mind,
 And that, in guess, they measure by thy deeds; 10
 Then, churls, their thoughts, although their eyes were
 kind,
 To thy fair flower add the rank smell of weeds:
 But why thy odour matcheth not thy show,
 The soil is this, that thou dost common grow.

LXX

That thou art blamed shall not be thy defect,
 For slander's mark was ever yet the fair;

his early work, *Venus and Adonis*, 367, and *Tit. Andr.*, III, i, 82, Shakespeare gives the tongue a cognate designation: "the engine of (her) thoughts."

that due] Malone's just correction of the original reading *that end*.

5 *Thy outward*] Thy external shape.

12 *To thy fair flower . . . of weeds*] Cf. xciv, 14, *infra*: "Lilies that fester smell far worse than weeds," and note.

14 *soil*] defect or blemish. The Cambridge editors' correction of the original reading *solye*, which is altered to *soyle* in the "Poems" of 1640. Malone read *solve*, *i. e.*, solution. "Soil" as a verb is occasionally found in much the same sense as "solve" and might possibly, but not probably, be used here for "solution or explanation."

LXX, 2 *slander's mark . . . fair*] Cf. Marlowe's *Hero and Leander*, Sestiad I, 285-286: "Whose name is it, if she be false or not, So she be *fair*, but some vile tongues will blot?"

SONNETS

The ornament of beauty is suspect,
A crow that flies in heaven's sweetest air.
So thou be good, slander doth but approve
Thy worth the greater, being woo'd of time;
For canker vice the sweetest buds doth love,
And thou present'st a pure unstained prime.
Thou hast pass'd by the ambush of young days,
Either not assail'd, or victor being charged; 10
Yet this thy praise cannot be so thy praise,
To tie up envy evermore enlarged:
If some suspect of ill mask'd not thy show,
Then thou alone kingdoms of hearts shouldst owe.

LXXI

No longer mourn for me when I am dead
Than you shall hear the surly sullen bell
Give warning to the world that I am fled
From this vile world, with vilest worms to dwell:
Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe.

3 *suspect*] suspicion; so line 13, *infra*.

6 *being woo'd of time*] being wooed by the temptations either of the season of youth or of the present age.

7 *For canker vice . . . doth love*] So *Venus and Adonis*, 656: "This *canker* that eats up Love's tender spring"; and *Two Gent.*, I, i, 42-44: "Yet writers say, as in the sweetest bud, The eating canker dwells, so eating love Inhabits in the finest wits of all." Cf. xxxv, 4, *supra*: "Loathsome *canker* lives in *sweetest bud*."

LXXI, 2 *surly sullen bell*] Cf. 2 *Hen. IV*, I, i, 102: "a *sullen bell* . . . tolling a departed friend."

SONNETS

O, if, I say, you look upon this verse
When I perhaps compounded am with clay, 10
Do not so much as my poor name rehearse,
But let your love even with my life decay;
Lest the wise world should look into your moan,
And mock you with me after I am gone.

LXXII

O, lest the world should task you to recite
What merit lived in me, that you should love
After my death, dear love, forget me quite,
For you in me can nothing worthy prove;
Unless you would devise some virtuous lie,
To do more for me than mine own desert,
And hang more praise upon deceased I
Than niggard truth would willingly impart:
O, lest your true love may seem false in this, 10
That you for love speak well of me untrue,
My name be buried where my body is,
And live no more to shame nor me nor you.
For I am shamed by that which I bring forth,
And so should you, to love things nothing worth.

10 *compounded . . . with clay*] Cf. 2 *Hen.* IV, IV, v, 116: “compound me with forgotten *dust*.”

LXXII, 5 *some virtuous lie*] Webster in the *Duchess of Malfi*, III, ii, 219 assigns to Tasso the familiar phrase “*magnanima menzogna*” (*Gierusalemme Liberata*, Bk. II, Canto 22) which Fairfax translates “a noble lie.” Tasso’s phrase, which became proverbial, is related to the *γενναῖον ψεῦδος* of Plato and the “splendide mendax” of Horace.

SONNETS

LXXIII

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consumed with that which it was nourish'd by.

10

This thou perceivest, which makes thy love more
strong,
To love that well which thou must leave ere long.

LXXIII, 1-3 *That time of year . . . the cold*] See note on xxii, 1, *supra*. The same figure of a tree stript bare is applied to old age in *Cymb.*, III, iii, 60-64, and *Tim. of Ath.*, IV, iii, 263 *seq.* Cf. *Macb.*, V, iii, 22-23: "my way of life Is fall'n into the sear, the yellow leaf."

7 *Which . . . take away*] Cf. *Two Gent.*, I, iii, 85-87: "day Which now shows all the beauty of the sun And *by and by* a cloud *takes* all *away*."

8 *Death's second self*] Cf. Daniel's *Delia*, Sonnet xlix, which describes "sleep" as "son of the sable night," and "brother to death." Homer and Hesiod both call sleep the "brother of death." The phrase is used by Ronsard and De Baif. Daniel and other Elizabethan poets were well acquainted with Desportes' apostrophes of sleep; see *Amours d'Hippolyte*, lxxv, 12: "O frère de la mort"; and *Prière au Sommeil* (in *Diane*, bk. i): "Fils de la Nuict et de la Silence."

SONNETS

LXXIV

But be contented : when that fell arrest
Without all bail shall carry me away,
My life hath in this line some interest,
Which for memorial still with thee shall stay.
When thou reviewest this, thou dost review
The very part was consecrate to thee :
The earth can have but earth, which is his due ;
My spirit is thine, the better part of me :
So then thou hast but lost the dregs of life,
The prey of worms, my body being dead ; 10
The coward conquest of a wretch's knife,
Too base of thee to be remembered.
 The worth of that is that which it contains,
 And that is this, and this with thee remains.

LXXV

So are you to my thoughts as food to life,
Or as sweet-season'd showers are to the ground ;

LXXIV, 1-2 *fell arrest . . . away*] Cf. *Hamlet*, V, ii, 328-329: "this *fell* sergeant death Is *strict* in his *arrest*." "Arrest without all [*i. e.*, any] bail" is the legal term for summary arrest.

8 *the better part of me*] See xxxix, 2, *supra*.

11 *a wretch's knife*] another conventional reference to the destroying activity of the wretch Time. Cf. lxiii, 10: "confounding age's cruel *knife*," and c, 14, "[time's] crooked *knife*." Time is denounced as "this *bloody* tyrant" xvi, 2.

13-14 *The worth of that . . . remains*] The worth of the body lies in the soul which it holds, and this verse which enshrines my soul remains with thee. Cf. xxxix, 13-14.

LXXV This sonnet was omitted from Shakespeare's "Poems" of 1640.

SONNETS

And for the peace of you I hold such strife
As 'twixt a miser and his wealth is found;
Now proud as an enjoyer, and anon
Doubting the filching age will steal his treasure;
Now counting best to be with you alone,
Then better'd that the world may see my pleasure:
Sometime all full with feasting on your sight,
And by and by clean starved for a look; 10
Possessing or pursuing no delight,
Save what is had or must from you be took.
Thus do I pine and surfeit day by day,
Or gluttoning on all, or all away.

LXXVI

Why is my verse so barren of new pride,
So far from variation or quick change?
Why with the time do I not glance aside
To new-found methods and to compounds strange?
Why write I still all one, ever the same,

3 *for the peace of you*] in order to enjoy the peace which your love affords.

10 *starved for a look*] Cf. xlvi, 3, *supra*: "famish'd for a look," and note.

13 *pine and surfeit*] Cf. *Venus and Adonis*, 602: "*surfeit* by the eye and *pine* the maw."

14 *Or gluttoning . . . all away*] Either I have every opportunity of gluttoning or all food is inaccessible.

LXXVI This sonnet was omitted from Shakespeare's "Poems" of 1640.

3-4 *Why with the time . . . strange*] Cf. Sidney's *Astrophel and Stella*, Sonnet iii: "Let dainty wits cry on the Sisters nine . . . Ennobling *new-found* tropes with problems old, Or with *strange similes* enrich each line." Cf. for like comment by Shakespeare on contemporary sonneteers' extravagances xxi and xxxviii 10, *supra*, and cxxx, *infra*.

SONNETS

And keep invention in a noted weed,
 That every word doth almost tell my name,
 Showing their birth and where they did proceed?
 O, know, sweet love, I always write of you,
 And you and love are still my argument;
 So all my best is dressing old words new,
 Spending again what is already spent:
 For as the sun is daily new and old,
 So is my love still telling what is told.

10

LXXVII

Thy glass will show thee how thy beauties wear,
 Thy dial how thy precious minutes waste;
 The vacant leaves thy mind's imprint will bear,
 And of this book this learning mayst thou taste.
 The wrinkles which thy glass will truly show
 Of mouthed graves will give thee memory;

6 *in a noted weed*] in a familiar garb; in the conventional shape.

9-10 *O, know, sweet love . . . still my argument*] Cf. Sidney's *Astrophel and Stella*, Sonnet xc: "For nothing from my will or wit doth flow Since all my words thy beauty doth indite." For "argument" [*i. e.*, theme] cf. xxxviii, 3 and lxxix, 5.

LXXVII, 3 *The vacant leaves . . . will bear*] The sonnet possibly accompanied the gift of a memorandum book. Cf. line 10, *infra*: "these waste blanks," and cxxii, 1, *infra*. The friend is bidden record his sentiments on the blank paper; perusal of his notes hereafter will tell him of the change or progress of his feelings.

4 *this learning*] *sc.* of the progress of Time's decay.

6 *mouthed graves*] gaping or yawning graves. Cf. 1 *Hen. IV*, I, iii, 97: "mouthed wounds"; *Venus and Adonis*, 757: "a swallowing grave"; and *Hamlet*, III, ii, 379: "churchyards yawn."

SONNETS

Thou by thy dial's shady stealth mayst know
Time's thievish progress to eternity.
Look, what thy memory cannot contain
Commit to these waste blanks, and thou shalt find 10
Those children nursed, deliver'd from thy brain,
To take a new acquaintance of thy mind.
 These offices, so oft as thou wilt look,
 Shall profit thee and much enrich thy book.

LXXVIII

So oft have I invoked thee for my Muse
And found such fair assistance in my verse
As every alien pen hath got my use
And under thee their poesy disperse.

7 *thy dial's shady stealth*] Cf. civ, 9-10, *infra*: "Ah! yet doth beauty, like
a dial-hand steal," etc.

10 *blanks*] Theobald's admirable emendation of the original *blacks*.

LXXVIII, 3-4 *every alien pen . . . disperse*] The poet begins to complain
that his friend's patronage is sought by other poets. This theme
is continued for the most part to the close of *Sonnet* lxxxvi. In *Sonnet*
lxxxii the poet refers to the extravagant eulogy of the "dedicated words
which writers use" in addressing his friend. There seems small
doubt that Shakespeare has in mind the dedicatory sonnets and ad-
dresses inscribed in 1594 and succeeding years to his own patron, the
Earl of Southampton, who was in Nashe's phrase "a dear lover and
cherisher" of poets. Among the earl's poetic eulogists were, besides
Nashe, Barnabe Barnes, Gervase Markham, John Florio, Samuel
Daniel, John Davies, George Chapman, and many others. All these
panegyrists of Southampton exhausted in his honour the vocabulary
of praise, mainly in sonnets, and one or other of them is doubtless
referred to in these sonnets of Shakespeare, though there is room for
doubt as to the precise individuality of Shakespeare's chief rival.

3 *got my use*] acquired my habit (of writing poems to you).

SONNETS

Thine eyes, that taught the dumb on high to sing
 And heavy ignorance aloft to fly,
 Have added feathers to the learned's wing
 And given grace a double majesty.
 Yet be most proud of that which I compile,
 Whose influence is thine and born of thee:
 In others' works thou dost but mend the style,
 And arts with thy sweet graces graced be;
 But thou art all my art, and dost advance
 As high as learning my rude ignorance.

10

LXXIX

Whilst I alone did call upon thy aid,
 My verse alone had all thy gentle grace;
 But now my gracious numbers are decay'd,
 And my sick Muse doth give another place.
 I grant, sweet love, thy lovely argument
 Deserves the travail of a worthier pen;
 Yet what of thee thy poet doth invent

5-6 *Thine eyes . . . aloft to fly*] A reference to the poet himself. Cf. line 14, *infra*: "my rude ignorance." For similar imagery cf. Spenser's sonnet to the Earl of Essex (*Faerie Queene*, 1590): "My Muse whose *fethers* nothing flitt, Doe yet but flagg and lowly learne to *fly*, With bolder wing shall dare aloft to sty [*i. e.*, to find abode]." See also Ovid's *Metam.*, xv (Golding's transl., 1612 ed., p. 185 *a*): "I minde . . . up among the starres to sty . . . and in the cloudes to *flye*."

7-8 *Have added feathers . . . double majesty*] A somewhat inflated compliment to the rival poet, whom the patron has honoured with his patronage.

9 *compile*] compose, write. Cf. lxxxv, 2, *supra*.

LXXIX, 5 *thy lovely argument*] the theme of thy loveliness; cf. xxxviii, 3, *supra*.

SONNETS

He robs thee of, and pays it thee again.
He lends thee virtue, and he stole that word
From thy behaviour; beauty doth he give, 10
And found it in thy cheek: he can afford
No praise to thee but what in thee doth live.
Then thank him not for that which he doth say,
Since what he owes thee thou thyself dost pay.

LXXX

O, how I faint when I of you do write,
Knowing a better spirit doth use your name,
And in the praise thereof spends all his might,
To make me tongue-tied, speaking of your fame!
But since your worth, wide as the ocean is,
The humble as the proudest sail doth bear,
My saucy bark, inferior far to his,
On your broad main doth wilfully appear.
Your shallowest help will hold me up afloat,
Whilst he upon your soundless deep doth ride; 10
Or, being wreck'd, I am a worthless boat,
He of tall building and of goodly pride:
Then if he thrive and I be cast away,
The worst was this; my love was my decay.

LXXX, 2 *a better spirit*] a rival poet panegyrising the object of Shakespeare's addresses. Cf. cxliv, 3-4: "The *better* angel . . . The worser *spirit*," and note.

4 *tongue-tied*] See lxxxv, 1, and note.

7 *My saucy bark*] The image is frequent in the sonneteers. Cf. Barnes' *Parthenophil*, xci: "My fancy's ship . . . my thought's swift pinnace," and Lodge's *Phyllis*, xi: "My frail and earthly bark, . . . my brittle boat." The nautical figure is pursued, lxxxvi, 1-2, *infra*.

13 *cast away*] wrecked; a common usage.

SONNETS

LXXXI

Or I shall live your epitaph to make,
Or you survive when I in earth am rotten;
From hence your memory death cannot take,
Although in me each part will be forgotten.
Your name from hence immortal life shall have,
Though I, once gone, to all the world must die:
The earth can yield me but a common grave,
When you entombed in men's eyes shall lie.
Your monument shall be my gentle verse,
Which eyes not yet created shall o'er-read;
And tongues to be your being shall rehearse,
When all the breathers of this world are dead;
 You still shall live — such virtue hath my pen —
 Where breath most breathes, even in the mouths
 of men.

10

LXXXII

I grant thou wert not married to my Muse,
And therefore mayst without attaint o'erlook
The dedicated words which writers use
Of their fair subject, blessing every book.

LXXXI, 9 *Your monument . . . verse*] Cf. Daniel's *Delia*, xxxvii, 9: "This [sc. my verse] shall remain thy lasting monument."

12 *breathers*] Cf. *As you like it*, III, ii, 263: "I will chide no *breather* in the world."

14 *in the mouths of men*] Cf. the Latin phrase (from Ennius): "Volito vivu' per ora virum," to which Shakespeare had already made allusion in *Tit. Andr.*, I, i, 389-390. See note there.

LXXXII, 2 *attaint*] reproach, disgrace, impeachment.

3-4 *The dedicated words . . . blessing every book*] See note on lxxviii, 3-4, *supra*. Cf. Nashe's *The Unfortunate Traveller or Adventures of Jack Wilton* (1594), Dedication to Southampton: "Incomprehensible

SONNETS

Thou art as fair in knowledge as in hue,
 Finding thy worth a limit past my praise;
 And therefore art enforced to seek anew
 Some fresher stamp of the time-bettering days.
 And do so, love; yet when they have devised
 What strained touches rhetoric can lend,
 Thou truly fair wert truly sympathized
 In true plain words by thy true-telling friend;
 And their gross painting might be better used
 Where cheeks need blood; in thee it is abused.

10

LXXXIII

I never saw that you did painting need,
 And therefore to your fair no painting set;

is the height of your spirit both in heroical resolution and matters of conceit. Vnretrieuably perisheth that booke whatsoever to wast paper, which on the diamond rocke of your judgement disasterly chanceth to be shipwrackt." Elsewhere Nashe calls Southampton "the matchless image of honour and magnificent rewarder of vertue, Jove's eagle-borne Ganimede." For other "strange touches" of "rhetoric devised" in Southampton's honour, see Lee's *Life of Shakespeare*, Appendix IV.

8 *time-bettering days*] Cf. xxxii, 10, *supra*: "the *bettering* of the *time*."

11 *truly sympathized*] described with perfect fidelity. So *Lucrece*, 1113, and *L. L. L.*, III, i, 46.

13-14 *better used . . . it is abused*] Cf. *L. L. L.*, II, iii, 225-226, where "better used" again rhymes with "'t is abused"; see, too, cxxxiv, 10-12.

LXXXIII, 1-2 *painting . . . painting*] The word and thought continues the reference to "gross painting," *i. e.*, "extravagant compliment," in lxxxii, 13. Constable frequently uses the phrase "*paint in verse*" for "describe in poetry." Cf. *Diana*, Decade II, Sonnet i, and Decade IV, Sonnet i (ed. Hazlitt, p. 15), where the correct reading of line 2 is "In vain my wit doth *paint in verse* my woe."

2 *fair*] beauty. Cf. xvi, 11, lxxviii, 3, *supra*, and *Com. of Errors*, II, i, 98.

SONNETS

I found, or thought I found, you did exceed
 The barren tender of a poet's debt:
 And therefore have I slept in your report,
 That you yourself, being extant, well might show
 How far a modern quill doth come too short,
 Speaking of worth, what worth in you doth grow.
 This silence for my sin you did impute,
 Which shall be most my glory, being dumb; 10
 For I impair not beauty being mute,
 When others would give life and bring a tomb.
 There lives more life in one of your fair eyes
 Than both your poets can in praise devise.

LXXXIV

Who is it that says most? which can say more
 Than this rich praise, that you alone are you?
 In whose confine immured is the store
 Which should example where your equal grew.

5 *slept in your report*] abstained from making report or eulogy of you.

7 *modern*] ordinary, commonplace.

12 *a tomb*] Cf. xvii, 3: "it [my verse] is but as *a tomb* Which hides your life."

14 *both your poets*] apparently Shakespeare and the other poet, who has abandoned himself to reckless panegyric of their common patron. Of Southampton's poetic protégés, Barnes makes the most marked reference to the noble patron's "fair eyes": see his sonnet (dedicatory to *Parthenophil*, 1593): "gracious (*i. e.*, lovely) eyes, Those heavenly lamps which give the Muses light, Which give and take in course that holy fire."

LXXXIV, 3-4 *the store . . . equal grew*] the treasury which should provide copies or examples of yourself of worth equal to the original. The idea is, as in *Sonnets* i-xvii, drawn from the peculiar obligation of begetting heirs imposed on men of exceptional charm. For "store" cf. xiv, 12, *supra*.

SONNETS

Lean penury within that pen doth dwell
 That to his subject lends not some small glory;
 But he that writes of you, if he can tell
 That you are you, so dignifies his story.
 Let him but copy what in you is writ,
 Not making worse what nature made so clear,
 And such a counterpart shall fame his wit,
 Making his style admired every where.

10

You to your beauteous blessings add a curse,
 Being fond on praise, which makes your praises
 worse.

LXXXV

My tongue-tied Muse in manners holds her still,
 While comments of your praise, richly compiled,

5-6 *Lean penury . . . small glory*] The pen or book lends some glory to its subject. For the converse sentiment that the glory of the subject communicates itself to the pen or book, cf. *Rom. and Jul.*, I, iii, 92-93: "That book in many's eyes doth share the glory That in gold clasps locks in the golden story." See, too, ciii, 1-2, *infra*.

11 *fame*] confer fame on. The word is rarely found as a verb; so "famoused" (xxv, 9) is used adjectivally.

14 *Being fond . . . praises worse*] Being fond of such panegyric as debases what is praiseworthy in you instead of exalting it.

LXXXV, 1 *My tongue-tied Muse*] The numbing effect of a patron's eminent virtues on a modest poet is a common conceit among Elizabethan poets. Cf. Campion to Lord Walden whose "admired virtues" "Bred such despairing to *my daunted muse* That it could scarcely utter naked truth." "In manners holds her still" means "keeps a respectful silence." Cf. xxxix, 1.

2 *comments . . . compiled*] eulogies composed or described in fine language. Cf. lxxviii, 9, *supra*. Barnfield in his *Cassandra* (1595) writes of his heroine's lover that "his tongue *compiles her praise*."

SONNETS

Reserve their character with golden quill,
And precious phrase by all the Muses filed.
I think good thoughts, whilst other write good words,
And, like unletter'd clerk, still cry "Amen"
To every hymn that able spirit affords,
In polish'd form of well refined pen.
Hearing you praised, I say "'T is so, 't is true,"
And to the most of praise add something more; 10
But that is in my thought, whose love to you,
Though words come hindmost, holds his rank before.
Then others for the breath of words respect,
Me for my dumb thoughts, speaking in effect,

LXXXVI

Was it the proud full sail of his great verse,
Bound for the prize of all too precious you,
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb wherein they grew?

- 3 *Reserve . . . quill*] Preserve or perpetuate the handwriting by executing it with a golden quill. For "reserve" cf. xxxii, 7, *supra*: "*Reserve them for my love.*"
- 4 *filed*] polished, refined. Barnfield in his *Cassandra* uses this epithet ("her *filed* tongue") as here in near association with "compiled" (line 2). See *L. L. L.*, V, i, 9: "his tongue *filed*."
- LXXXVI A compliment to the rival poet, and the main argument in favour of his identification with George Chapman; but Chapman's poetic style, though very involved, cannot be credited with exceptional dignity. Shakespeare's words will not bear too literal an interpretation.
- 4 *Making their tomb . . . grew*] Cf. *Rom. and Jul.*, II, iii, 9-10: "The earth that 's nature's mother, is her *tomb*; What is her burying grave, that is her *womb*."

SONNETS

Was it his spirit, thy spirits taught to write
 Above a mortal pitch, that struck me dead?
 No, neither he, nor his compeers by night
 Giving him aid, my verse astonished.
 He, nor that affable familiar ghost
 Which nightly gulls him with intelligence,
 As victors, of my silence cannot boast;
 I was not sick of any fear from thence:

10

But when your countenance fill'd up his line,
 Then lack'd I matter; that enfeebled mine.

LXXXVII

Farewell! thou art too dear for my possessing,
 And like enough thou know'st thy estimate:

7-10 *his compeers . . . intelligence*] The aid rendered poets by "nightly familiars" is noticed by Chapman in his poem, *The Shadow of Night* (1594). Nashe gives at the same date a more general description of the workings of "nightly familiars" in his prose tract *The Terrors of the Night* (1594).

8 *my verse astonished*] stunned with terror or struck dumb my verse; cf. lxxxv, 1. See *Lucrece*, 1730-1731: "Stone-still, *astonish'd* . . . Stood Collatine."

LXXXVII, 1 *possessing*] The present participle, which ends no less than ten lines of this sonnet, is frequently found in the same place in early Elizabethan sonnets. Cf. Daniel, *Sonnets after Astrophel*, 1591, No. xxiv, where eight lines end similarly, *i. e.*, "paining," "crying," "waining," "trying," "aspiring," "desiring," "mourning," "burning." A like number of present participles end lines in Watson's *Tearles of Fancie*, xxviii; Constable and Barnes show similar predilection for rhymes in "-ing."

SONNETS

The charter of thy worth gives thee releasing;
 My bonds in thee are all determinate.
 For how do I hold thee but by thy granting?
 And for that riches where is my deserving?
 The cause of this fair gift in me is wanting,
 And so my patent back again is swerving.
 Thyself thou gavest, thy own worth then not knowing,
 Or me, to whom thou gavest it, else mistaking; 10
 So thy great gift, upon misprision growing,
 Comes home again, on better judgement making.
 Thus have I had thee, as a dream doth flatter,
 In sleep a king, but waking no such matter.

LXXXVIII

When thou shalt be disposed to set me light,
 And place my merit in the eye of scorn,

- 3-4 *The charter . . . all determinate*] For like legal terminology see Barnes' *Parthenophil* (1593), Sonnet xv: "I shall resign Thy love's large *charter* and thy *bonds* again." Cf. lviii, 9, *supra*, and cxxxiv, *infra*. "Determinate" is a legal term for "ended" or "expired."
 6 *riches*] singular noun, like the French *richesse*, *i. e.*, wealth. The usage is frequent.
 8 *my patent*] my monopoly or privilege; so Daniel uses "privilege" in *Sonneis after Astrophel*, 1591, No. xviii.
 11 *upon misprision growing*] the outcome of error; so *L. L. L.*, IV, iii, 94, and *Mids. N. Dr.*, III, ii, 90.
 13-14 *as a dream doth flatter, In sleep a king*] So *Rom. and Jul.*, V, i, 1-9: "If I may trust the *flattering* truth of sleep . . . *I dreamt . . . That I . . . was an emperor.*"
 14 *no such matter*] nothing of the sort. Cf. *Tw. Night*, III, i, 4-5: "VIOLA. Art thou a churchman? CLOWN. *No such matter*, sir."
 LXXXVIII, 1 *to set me light*] to underrate me, to despise me. Cf. *Rich. II.*, I, iii, 293: "The man . . . *sets* it [*i. e.*, sorrow] *light*."

SONNETS

Upon thy side against myself I'll fight,
And prove thee virtuous, though thou art forsworn.
With mine own weakness being best acquainted,
Upon thy part I can set down a story
Of faults conceal'd, wherein I am attainted;
That thou in losing me shalt win much glory:
And I by this will be a gainer too;
For bending all my loving thoughts on thee,
The injuries that to myself I do,
Doing thee vantage, double-vantage me.
Such is my love, to thee I so belong,
That for thy right myself will bear all wrong.

10

LXXXIX

Say that thou didst forsake me for some fault,
And I will comment upon that offence:
Speak of my lameness, and I straight will halt,
Against thy reasons making no defence.
Thou canst not, love, disgrace me half so ill,
To set a form upon desired change,
As I'll myself disgrace; knowing thy will,
I will acquaintance strangle and look strange;

6 *Upon thy part*] In support of your view of the case; so xlix, 12. Cf. *Hamlet*, III, i, 123: "but yet I could accuse me of such things."

LXXXIX, 3 *Speak of my lameness . . . halt*] A figurative illustration.

Cf. xxxvii, 3, *supra*.

6-7 *To set a form . . . disgrace*] As to set up a pretext, which I shall discredit, for the change or alienation you desire in me.

8 *strangle . . . strange*] put an end to, and assume a distant expression.

Cf. *Tw. Night*, V, i, 141: "*strangle* thy propriety"; *Com. of Errors*, V, i, 295: "Why *look you strange* on me?"

SONNETS

Be absent from thy walks; and in my tongue
Thy sweet beloved name no more shall dwell, 10
Lest I, too much profane, should do it wrong,
And haply of our old acquaintance tell.
For thee, against myself I'll vow debate,
For I must ne'er love him whom thou dost hate.

XC

Then hate me when thou wilt; if ever, now;
Now, while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow,
And do not drop in for an after-loss:
Ah, do not, when my heart hath 'scaped this sorrow,
Come in the rearward of a conquer'd woe;
Give not a windy night a rainy morrow,
To linger out a purposed overthrow.
If thou wilt leave me, do not leave me last,
When other petty griefs have done their spite, 10
But in the onset come: so shall I taste
At first the very worst of fortune's might;
And other strains of woe, which now seem woe,
Compared with loss of thee will not seem so.

9 *thy walks*] thy haunts.

13 *against myself* . . . *debate*] I'll declare war on myself. So xxxv, 11, xlix, 11, and cxlix, 2.

xc, 6 *in the rearward of*] behind, at the end of. Cf. *Much Ado*, IV, i, 126: "on the rearward of reproaches."

7 *Give not* . . . *morrow*] Shakespeare frequently refers to rain as the ordinary sequel of wind. Cf. *Lucrece*, 1788-1790, and note there.

13 *other strains of woe*] Cf. *Much Ado*, V, i, 11-12: "*Measure his woe the length and breadth of mine, And let it answer every strain for strain.*"

SONNETS

XC I

Some glory in their birth, some in their skill,
Some in their wealth, some in their body's force;
Some in their garments, though new-fangled ill;
Some in their hawks and hounds, some in their horse;
And every humour hath his adjunct pleasure,
Wherein it finds a joy above the rest:
But these particulars are not my measure;
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost, 10
Of more delight than hawks or horses be;
And having thee, of all men's pride I boast:
 Wretched in this alone, that thou mayst take
 All this away and me most wretched make.

XCII

But do thy worst to steal thyself away,
For term of life thou art assured mine;
And life no longer than thy love will stay,
For it depends upon that love of thine.
Then need I not to fear the worst of wrongs,
When in the least of them my life hath end.
I see a better state to me belongs
Than that which on thy humour doth depend:

XC I, 10 *Richer than wealth . . . cost*] Cf. *Cymb.*, III, iii, 23-24: "*Richer than doing nothing for a bauble, Prouder than rustling in unpaid-for silk.*"

SONNETS

Thou canst not vex me with inconstant mind,
Since that my life on thy revolt doth lie. 10
O, what a happy title do I find,
Happy to have thy love, happy to die!
But what 's so blessed-fair that fears no blot?
Thou mayst be false, and yet I know it not.

XCIII

So shall I live, supposing thou art true,
Like a deceived husband; so love's face
May still seem love to me, though alter'd new;
Thy looks with me, thy heart in other place:
For there can live no hatred in thine eye,
Therefore in that I cannot know thy change.
In many's looks the false heart's history
Is writ in moods and frowns and wrinkles strange,
But heaven in thy creation did decree 10
That in thy face sweet love should ever dwell;
Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell.
How like Eve's apple doth thy beauty grow,
If thy sweet virtue answer not thy show!

XCII, 10, *Since that my life . . . doth lie*] Seeing that any change in thy devotion will mean death to me.

XCIII, 7-8 *In many's looks . . . wrinkles strange*] Cf. *Lucrece*, 1396: "The face of either ciphered either's heart," and *Macb.*, I, iv, 11-12: "There's no art To find the mind's construction in the face."

14 *show*] external appearance. Cf. liv, 9, *supra*; "their *virtue* only is their *show*."

SONNETS

XCIV

They that have power to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold and to temptation slow;
They rightly do inherit heaven's graces
And husband nature's riches from expense;
They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer's flower is to the summer sweet,
Though to itself it only live and die,
But if that flower with base infection meet,
The basest weed outbraves his dignity:
For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.

10

XCV

How sweet and lovely dost thou make the shame
Which, like a canker in the fragrant rose,
Doth spot the beauty of thy budding name!
O, in what sweets dost thou thy sins inclose!
That tongue that tells the story of thy days,
Making lascivious comments on thy sport,

xciv, 7 *They are the lords . . . faces*] They are absolute masters of themselves in all respects. Cf. *K. John*, I, i, 137: "*Lord of thy presence.*"

10 *to itself . . . die*] Cf. liv, 11, *supra*: "[Roses] *Die to themselves.*"

14 *Lilies . . . than weeds*] Cf. lxix, 12, *supra*. This line appears in the tragedy of *Edward III* (before 1595), II, i, 451; see xxxiii, 2, *supra*, and cxlii, 6, *infra*, for other echoes of the same play.

xcv, 2 *like a canker*] for the imagery see xxxv, 4, and lxx, 7, *supra*.

SONNETS

Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O, what a mansion have those vices got
Which for their habitation chose out thee, 10
Where beauty's veil doth cover every blot
And all things turn to fair that eyes can see!
Take heed, dear heart, of this large privilege;
The hardest knife ill used doth lose his edge.

XCVI

Some say, thy fault is youth, some wantonness;
Some say, thy grace is youth and gentle sport;
Both grace and faults are loved of more and less:
Thou makest faults graces that to thee resort.
As on the finger of a throned queen
The basest jewel will be well esteem'd,
So are those errors that in thee are seen
To truths translated and for true things deem'd.
How many lambs might the stern wolf betray,
If like a lamb he could his looks translate! 10
How many gazers mightst thou lead away,
If thou wouldst use the strength of all thy state!

12 *And all things . . . see*] Cf. xl, 13, *supra*: "Lascivious grace, in whom all ill well shows."

xcvi This sonnet was omitted from Shakespeare's "Poems" of 1640.

3 *of more and less*] by great and small. Cf. *1 Hen. IV*, IV, iii, 68: "The *more and less* came in."

8 *translated*] transformed. So line 10, *infra*.

12 *the strength of all thy state*] a periphrasis for "the full extent of thy strength."

SONNETS

But do not so; I love thee in such sort,
As thou being mine, mine is thy good report.

XCVII

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness every where!
And yet this time removed was summer's time;
The teeming autumn, big with rich increase
Bearing the wanton burthen of the prime,
Like widowed wombs after their lords' decease:
Yet this abundant issue seem'd to me
But hope of orphans and unfather'd fruit; 10
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 't is with so dull a cheer
That leaves look pale, dreading the winter's near.

XCVIII

From you have I been absent in the spring,
When proud-pied April, dress'd in all his trim,

13-14 *But do not so . . . good report*] This couplet is repeated at the end of *Sonnet xxxvi*.

xcvii, 5 *time removed*] time of separation.

6 *The teeming autumn . . . increase*] Cf. *Mids. N. Dr.*, II, i, 112: "The childing autumn."

7 *prime*] spring. So *Lucrece*, 332.

xcviii, 2 *proud-pied April*] Cf. *Rom. and Jul.*, I, ii, 26-28: "Such comfort as do lusty young men feel When well *apparell'd April*," etc.; *Tit. Andr.*, III, i, 18: "youthful April."

SONNETS

Hath put a spirit of youth in every thing,
 That heavy Saturn laugh'd and leap'd with him.
 Yet nor the lays of birds, nor the sweet smell
 Of different flowers in odour and in hue,
 Could make me any summer's story tell,
 Or from their proud lap pluck them where they grew:
 Nor did I wonder at the lily's white,
 Nor praise the deep vermillion in the rose;
 They were but sweet, but figures of delight,
 Drawn after you, you pattern of all those.
 Yet seem'd it winter still, and, you away,
 As with your shadow I with these did play.

10

4 *laugh'd and leap'd*] Cf. *Merch. of Ven.*, I, i, 49: "to laugh and leap and say you are merry."

7 *any summer's story*] any gay, pleasant story. Cf. *Cymb.*, III, iv, 12-14: "If 't be *summer news* Smile to't before; if winterly, thou need'st But keep that countenance still."

8 *their proud lap*] Cf. *Rich. II*, V, ii, 47: "the green lap of the new come spring."

9-10 *Nor did I . . . in the rose*] Cf. Barnfield's *Affectionate Shepherd* (I, iii): "His *Ivory-white* and Alabaster skin Is stain'd throughout with rare *Vermillion* red. . . . But as the *Lillie* and the blushing *Rose*, So white and red on him in order growes." This is the only place where Shakespeare uses the word "vermilion." It is not uncommon in Elizabethan poetry. Cf. Sidney's *Astrophel and Stella*, cii, 5: "*vermilion* dyes," and Daniel's *Rosamond* (1592), line 846: "*vermilion* red" (of roses). It is constantly found in French and Italian poetry (vermeil and vermiglio).

11 *but sweet, but figures of delight*] only sweetness, only figures of delight. "Sweet" is again used for "sweetness," xcix, 14, *infra*. Cf., too, Constable's *Miscellaneous Sonnets*, No. vii (c. 1590, ed. Hazlitt, 1859, p. 27): "But all *those beauties* were but figures of thy praise."

SONNETS

XCIX

The forward violet thus did I chide:
Sweet thief, whence didst thou steal thy sweet that smells,
If not from my love's breath? The purple pride
Which on thy soft cheek for complexion dwells
In my love's veins thou hast too grossly dyed.
The lily I condemned for thy hand,
And buds of marjoram had stol'n thy hair;
The roses fearfully on thorns did stand,
One blushing shame, another white despair;

XCIX, 1-14 The first line is metrically redundant, adding to the sonnet a fifteenth line. Many sonnets of fifteen lines appear in Barnes' *Parthenophil* (1593), e. g., xxxv, xxxvi, xxxviii, xxxix, xl, etc. For other irregularities of form in Shakespeare's *Sonnets* cf. cxxvi and cxlv, *infra*.

1, *seq.* *The forward violet, etc.*] The common conceit that the flowers take their colour and smell from the poet's idol was probably suggested to Shakespeare by Constable's adaptation of it (*Diana* (1594), Decade I, Sonnet ix). Ronsard (*Amours*, I, cxl) tells how from the flowers "du beau jardin de son printemps riant" (*i. e.*, from his mistress) come all the sweet perfumes of the East.

6 *for thy hand*] for stealing the whiteness of thy hand.

7 *buds of marjoram*] Buds of marjoram are dark purple red; the flowers are pink. Marjoram was best known as an ingredient of scent, and it is probably the perfume of this flower rather than its colour which the poet associates with his friend's hair. On the other hand, dark auburn hair might perhaps be poetically described as "marjoram coloured." See Suckling's *Tragedy of Brennoralt*, IV, i, 155: "*Hair* [of a girl] curling and cover'd like *buds of marjoram*," where "cover'd" is probably a misprint for "color'd."

8-9 *The roses fearfully . . . white despair*] Cf. *Lucrece*, 477-479: "The colour in thy face, That even for anger makes the lily pale, And the red rose blush at her own disgrace."

SONNETS

A third, nor red nor white, had stol'n of both, 10
 And to his robbery had annex'd thy breath;
 But, for his theft, in pride of all his growth
 A vengeful canker eat him up to death.
 More flowers I noted, yet I none could see
 But sweet or colour it had stol'n from thee.

Where art thou, Muse, that thou forget'st so long
 To speak of that which gives thee all thy might?
 Spend'st thou thy fury on some worthless song,
 Darkening thy power to lend base subjects light?
 Return, forgetful Muse, and straight redeem
 In gentle numbers time so idly spent;
 Sing to the ear that doth thy lays esteem
 And gives thy pen both skill and argument.
 Rise, resty Muse, my love's sweet face survey,
 If Time have any wrinkle graven there; 10

12 *in pride of all his growth*] in the glory of his prime.

13 *A vengeful canker . . . death*] Cf. *Rom. and Jul.*, II, iii, 30: "Full soon the *canker death eats up* that plant"; and see xxxv, 4, and lxx, 7, *supra*.

14-15 *More flowers . . . stol'n from thee*] Cf. Constable's *Diana* (Decade I, Sonnet ix, 9-10): "In brief, *all flowers* from her their virtue take; From her *sweet* breath their *sweet* smells do proceed."

c, 3 *fury*] poetic inspiration; a common usage. Cf. xvii, 11, *supra*: "a poet's rage," and *Mids. N. Dr.*, V, i, 12: "The poet's eye, in a fine *frenzy* rolling."

8 *And gives thy pen . . . argument*] Cf. Ronsard, *Amours*, II, 12: "*ma plume* sinon vous ne savait autre *sujet*," etc.; for "argument" [*i. e.*, theme] see xxxviii, 3, and note.

9 *resty*] slothful, torpid.

SONNETS

If any, be a satire to decay,
And make Time's spoils despised every where.
Give my love fame faster than Time wastes life;
So thou prevent'st his scythe and crooked knife.

CI

O truant Muse, what shall be thy amends
For thy neglect of truth in beauty dyed?
Both truth and beauty on my love depends;
So dost thou too, and therein dignified.
Make answer, Muse: wilt thou not haply say,
"Truth needs no colour, with his colour fix'd;
Beauty no pencil, beauty's truth to lay;
But best is best, if never intermix'd?"
Because he needs no praise, wilt thou be dumb?
Excuse not silence so, for 't lies in thee 10
To make him much outlive a gilded tomb
And to be praised of ages yet to be.
Then do thy office, Muse; I teach thee how
To make him seem long hence as he shows now.

11 *satire*] satirist; no uncommon usage.

14 *So thou prevent'st*] In this manner thou anticipatest.

ci, 3 *truth and beauty*] The association of truth and beauty is similarly noticed in *Sonnets* xiv and liv, 1-2. So *Phoenix and Turtle*, 62-64.

6 *with his colour fix'd*] seeing that the colour or inherent disposition of my beloved is constant or unalterable.

7 *to lay*] to lay on (as of painters' colours); cf. *Tw. Night*, I, v, 224-225: "red and white Nature's . . . hand laid on."

11 *gilded tomb*] So lv, 1: "*gilded monuments*"; cf. *Merch. of Ven.*, II, vii, 69: "*Gilded tombs do worms infold.*"

SONNETS

CII

My love is strengthen'd, though more weak in seeming;
I love not less, though less the show appear:
That love is merchandized whose rich esteeming
The owner's tongue doth publish every where.
Our love was new, and then but in the spring,
When I was wont to greet it with my lays;
As Philomel in summer's front doth sing,
And stops her pipe in growth of riper days:
Not that the summer is less pleasant now
Than when her mournful hymns did hush the night, 10
But that wild music burthens every bough,
And sweets grown common lose their dear delight.
Therefore, like her, I sometime hold my tongue,
Because I would not dull you with my song.

CII, 3-4 *That love is merchandized . . . every where*] Cf. *L. L. L.*, II, i, 15-16: "Beauty is bought by judgment of the eye, Not utter'd by base sale of chapmen's tongues," and xxi, 14, *supra*.

7 *in summer's front*] Cf. *Wint. Tale*, IV, iv, 2-3: "Flora Peering in *April's front*."

8-10 *stops her pipe . . . hush the night*] The nightingale is credited with singing only by night, for fear of competition with other birds, in *Merch. of Ven.*, V, i, 104 *seq.*; see, too, *Lucrece*, 1148. The bird is always feminine in Shakespeare, in view of her mythical descent from the outraged Philomela, wife of Tereus (see *Lucrece*, 1079 and 1128, and *Tit. Andr.*, II, iii, 43, *et passim*). The Quarto here reads *his pipe*, for which is rightly substituted *her pipe*.

12 *sweets grown common . . . dear delight*] Cf. lii, 3 *seq.*, *supra*, for a like sentiment.

SONNETS

CIII

Alack, what poverty my Muse brings forth,
That having such a scope to show her pride,
The argument, all bare, is of more worth
Than when it hath my added praise beside!
O, blame me not, if I no more can write!
Look in your glass, and there appears a face
That over-goes my blunt invention quite,
Dulling my lines and doing me disgrace.
Were it not sinful then, striving to mend,
To mar the subject that before was well?
For to no other pass my verses tend
Than of your graces and your gifts to tell;
And more, much more, than in my verse can sit,
Your own glass shows you when you look in it.

10

CIV

To me, fair friend, you never can be old,
For as you were when first your eye I eyed,

CIII, 1 *Alack, what poverty . . . forth*] Cf. lxxxiv, 5: "Lean penury within that pen doth dwell," etc.

3 *The argument, all bare*] Cf. xxvi, 5-7, where the poet fears "wit so poor as mine May make" his effort "seem bare" and "all naked." For "argument" (*i. e.*, theme), see xxxviii, 3.

6-7 *a face . . . invention quite*] Cf. *Othello*, II, i, 61-63: "a maid . . . that excels the quirks of blazoning pens."

9-10 *striving to mend . . . was well*] Cf. *K. John*, IV, ii, 28-29, and *Lear*, I, iv, 347: "Striving to better, oft we mar *what's well*."

SONNETS

Such seems your beauty still. Three winters cold
 Have from the forests shook three summers' pride,
 Three beauteous springs to yellow autumn turn'd
 In process of the seasons have I seen,
 Three April perfumes in three hot Junes burn'd,
 Since first I saw you fresh, which yet are green.
 Ah, yet doth beauty, like a dial-hand,
 Steal from his figure, and no pace perceived; 10
 So your sweet hue, which methinks still doth stand,
 Hath motion, and mine eye may be deceived:
 For fear of which, hear this, thou age unbred;
 Ere you were born was beauty's summer dead.

CV

Let not my love be call'd idolatry,
 Nor my beloved as an idol show,

civ, 3-7 *Three winters cold . . . Junes burn'd*] An intimation that the poet's friendship was three years old. The period seems to have been more or less conventional among the sonneteers. Cf. Ronsard's *Sonnets pour Hélène*, I, xiv, which begins: "*Trois ans sont ja passez que ton œil rae tient pris*," and Daniel in *Sonnets after Astrophel*, 1591, No. xvii (of his love): "That was with blood and *three years'* witness signed." For "summer's pride" (line 4) cf. *Rom. and Jul.*, I, ii, 10: "*summers . . . in their pride.*"

9-10 *like a dial-hand, Steal*] Cf. lvii, 7, *supra*: "thy *dial's* shady *stealth*," and *Rich. III*, III, vii, 168: "the *stealing* hours of time."

cv, 1-2 *idolatry . . . idol*] "Idolatry" is only used five times elsewhere by Shakespeare. "Idolatrous" is used once in *All's Well*, I, i, 91 (*idolatrous* fancy). Tasso in Sonnet cxxvi (*Works*, ed. Solerti, ii, p. 201) likens his lady-loves to "*idoli*" (line 11) and his passion to "*ingiusta idolatria d'amore*" (line 14). Tasso also describes himself in relation with his beloved first patron, the Duke of Ferrara, as "almost an *idolater*" (Tasso's *Opere*, Pisa, 1831-1832, vol. xiii, p. 298).

SONNETS

Since all alike my songs and praises be
 To one, of one, still such, and ever so.
 Kind is my love to-day, to-morrow kind,
 Still constant in a wondrous excellence;
 Therefore my verse to constancy confined,
 One thing expressing, leaves out difference.
 "Fair, kind, and true," is all my argument,
 "Fair, kind, and true," varying to other words; 10
 And in this change is my invention spent,
 Three themes in one, which wondrous scope affords.
 "Fair, kind, and true," have often lived alone,
 Which three till now never kept seat in one.

CVI

When in the chronicle of wasted time
 I see descriptions of the fairest wights,
 And beauty making beautiful old rhyme
 In praise of ladies dead and lovely knights,
 Then, in the blazon of sweet beauty's best,
 Of hand, of foot, of lip, of eye, of brow,
 I see their antique pen would have express'd
 Even such a beauty as you master now.

9 "*Fair, kind, and true*"] "*Wise, fair and true*" make up, according to Lorenzo, the threefold virtue of his ideal mistress Jessica (*Merch. of Ven.*, II, vi, 52-57).

CVI, 5-6 *in the blazon . . . of brow*] Cf. *Tw. Night*, I, v, 276-277: "Thy tongue, thy face, thy limbs, actions and spirit, Do give thee five-fold blazon." "Blazon" is the technical description of the heraldic shield.

7-8 *I see . . . master now*] Cf. Spenser's sonnet to Lord Howard of Effingham (in *Faerie Queene*, 1590): "Make you ensample to the present age Of th' old Heroes whose famous offspring The *antique* Poets wont so much to sing."

SONNETS

So all their praises are but prophecies
Of this our time, all you prefiguring; 10
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing:
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.

CVII

Not mine own fears, nor the prophetic soul
Of the wide world dreaming on things to come,
Can yet the lease of my true love control,
Supposed as forfeit to a confined doom.

9-12 *So all their praises . . . your worth to sing*] Henry Constable in his *Miscellaneous Sonnets* (No. VII) written about 1590 (see Hazlitt's ed., 1859, p. 27) — not in his *Diana* — anticipated these lines thus:

“Miracle of the world, I never will deny
That former poets praise the beauty of their days;
But all those beauties were but figures of thy praise,
And all those poets did of thee but prophecy.”

Constable significantly headed this sonnet: “To his Mistrisse, upon occasion of a Petrarch he gave her, showing her the reason why the Italian commentators dissent so much in the exposition thereof.”

12 *skill*] Malone's substitution for the Quarto *still*.

CVII, 1 *the prophetic soul*] Cf. *Hamlet*, I, v, 40, and note.

4 *Supposed . . . doom*] Apparently an allusion to the doom or punishment of confinement or imprisonment awarded to Shakespeare's patron the Earl of Southampton, for complicity in the Earl of Essex's rebellion of 1601, and to his restoration to liberty on the accession of James I in 1603. Samuel Daniel, John Davies of Hereford, and other poets celebrated Southampton's enfranchisement in like terms. Cf. Lee's *Life of Shakespeare*, p. 152.

SONNETS

The mortal moon hath her eclipse endured,
 And the sad augurs mock their own presage;
 Incertainties now crown themselves assured,
 And peace proclaims olives of endless age.
 Now with the drops of this most balmy time
 My love looks fresh, and Death to me subscribes, 10
 Since, spite of him, I'll live in this poor rhyme,
 While he insults o'er dull and speechless tribes:
 And thou in this shalt find thy monument,
 When tyrants' crests and tombs of brass are spent.

5 *The mortal . . . endured*] Queen Elizabeth, whom Spenser, Raleigh, Barnfield, and other poets of the day habitually named Cynthia (*i. e.*, the moon), died March 24, 1603. Poetic elegists invariably lamented her death in like phraseology; *e. g.*, "Fair Cynthia's dead"; "*Luna's* extinct"; "Nought can *eclipse* her light"; "Her sun *eclipsed* did set."

6 *And the sad augurs mock their own presage*] Anticipation of disorder on Queen Elizabeth's death was general in London, but was belied by the event. Cf. Manningham's *Diary* (Camd. Soc. 147): "garboiles . . . were more feared than perceived . . . Noe tumult, noe contradiction, noe disorder in the city . . . God be thanked, our King has his right." So Daniel in his *Panegyrick* to James I, 1603, st. xiii-xiv.

8 *And peace . . . endless age*] James I, whose love of peace was notorious, was said to reach his throne "not with an *olive* branch in his hand, but with a whole forest of *olives* round about him, for he brought not *peace* to this kingdom alone" (Gervase Markham, *Honour in his Perfection*, 1624).

9 *this most balmy time*] James I ascended the throne in a spring of rarely rivalled clemency — "this sweetest of all sweet springs." Cf. Daniel's *Panegyrick*, st. xvii, and Davies' *Microcosmos* (1603, ed. Grosart, p. 15), pref. in honour of King James.

10 *subscribes*] yields: a common usage.

12 *he insults o'er . . . tribes*] he triumphs over the dead.

14 *tyrants' crests*] Cf. lv, 1 *seq.*, *supra*.

SONNETS

CVIII

What 's in the brain, that ink may character,
Which hath not figured to thee my true spirit?
What 's new, to speak, what new to register,
That may express my love, or thy dear merit?
Nothing, sweet boy; but yet, like prayers divine,
I must each day say o'er the very same;
Counting no old thing old, thou mine, I thine,
Even as when first I hallowed thy fair name.
So that eternal love in love's fresh case
Weighs not the dust and injury of age, 10
Nor gives to necessary wrinkles place,
But makes antiquity for aye his page;
 Finding the first conceit of love there bred,
 Where time and outward form would show it dead.

CIX

O, never say that I was false of heart,
Though absence seem'd my flame to qualify.
As easy might I from myself depart

CVIII, 3 *new to register*] Malone's correction of the Quarto reading *now to register*.

9 *in love's fresh case*] in the case of love which is ever fresh or young.

10 *Weighs not*] Cf. *L. L. L.*, V, ii, 27: "You *weigh* me *not*?—O, that 's you care not for me."

14 *Where time . . . show it dead*] In a person whose age and outward appearance would seem to show that the sentiment of love was dead in him.

CIX, 2 *qualify*] diminish, allay. Cf. *Lucrece*, 424, and note.

SONNETS

As from my soul, which in thy breast doth lie:
 That is my home of love: if I have ranged,
 Like him that travels, I return again;
 Just to the time, not with the time exchanged,
 So that myself bring water for my stain.
 Never believe, though in my nature reign'd
 All frailties that besiege all kinds of blood,
 That it could so preposterously be stain'd,
 To leave for nothing all thy sum of good;
 For nothing this wide universe I call,
 Save thou, my rose; in it thou art my all.

10

CX

Alas, 't is true I have gone here and there,
 And made myself a motley to the view,

4 *from my soul . . . doth lie*] Cf. *Venus and Adonis*, 580-582: "her [Venus's] heart . . . He [Adonis] carries thence incaged in *his breast*," and *L. L. L.*, V, ii, 804: "my heart is in *thy breast*." Cf. *Rich. III.*, I, ii, 204.

5-6 *That is my home . . . return again*] Cf. *Mids. N. Dr.*, III, ii, 171-172: "My heart to her but as *guest-wise sojourn'd*, And now to Helen is it *home return'd*."

7-8 *Just to the time . . . stain*] Just to the minute, quite punctually, not altered by the interval of absence, so that in my own person I make reparation for any offence of absence.

10 *all kinds of blood*] all sorts of temperaments.

14 *Save thou*] Apart from thee.

CX, 2 *a motley*] a fool who habitually wore a patchwork or motley coat. The poet is imagined by commentators to reproach himself obscurely here with the folly of his profession of actor (cf. xxiii, 1, *supra*). But Spenser (*Amoretti*, liv) identifies himself, wholly in a figurative sense, with a player whose varied impersonations his mistress watches, like a spectator in a theatre.

SONNETS

Gored mine own thoughts, sold cheap what is most dear,
 Made old offences of affections new;
 Most true it is that I have look'd on truth
 Askance and strangely: but, by all above,
 These blenches gave my heart another youth,
 And worse essays proved thee my best of love.
 Now all is done, have what shall have no end:
 Mine appetite I never more will grind
 On newer proof, to try an older friend,
 A god in love, to whom I am confined.
 Then give me welcome, next my heaven the best,
 Even to thy pure and most most loving breast.

10

CXI

O, for my sake do you with Fortune chide,
 The guilty goddess of my harmful deeds,
 That did not better for my life provide
 Than public means which public manners breeds.

3 *Gored*] Outraged, disgraced. Cf. *Hamlet*, V, ii, 242: "To keep my name *ungored*"

4 *Made old . . . new*] Sinned against old friendships by forming new ones. There is some inversion of phraseology here but the general sense is clear.

6 *strangely*] distantly. Cf. xlix, 5, and lxxix, 7, *supra*.

7 *blenches*] aberrations, flinchings from virtue. The substantive is rare. Cf. for the verb *Hamlet*, II, ii, 593: "if he but *blench*."

8 *worse essays*] trials of more disreputable conduct.

9 *have what shall have no end*] Cf. Shakespeare's dedication of *Lucrece* to Lord Southampton: "the love I dedicate to your lordship is *without end*." See *Sonnet* xxvi, *supra*.

CXI, 4 *Than public means . . . breeds*] The phrase is commonly assumed to imply scorn of the poet's profession of actor.

SONNETS

Thence comes it that my name receives a brand,
 And almost thence my nature is subdued
 To what it works in, like the dyer's hand:
 Pity me then and wish I were renew'd;
 Whilst, like a willing patient, I will drink
 Potions of eisel 'gainst my strong infection;
 No bitterness that I will bitter think,
 Nor double penance, to correct correction.
 Pity me then, dear friend, and I assure ye
 Even that your pity is enough to cure me.

10

CXII

Your love and pity doth the impression fill
 Which vulgar scandal stamp'd upon my brow;
 For what care I who calls me well or ill,
 So you o'er-green my bad, my good allow?
 You are my all the world, and I must strive
 To know my shames and praises from your tongue;
 None else to me, nor I to none alive,
 That my steel'd sense or changes right or wrong.

5 *a brand*] a stigma of disgrace.

10 *eisel*] vinegar, which was held to be a sovereign protection against infection of the plague. Cf. *Hamlet*, V, i, 270, and note.

CXII, 4 *o'er-green my bad . . . allow*] throw a friendly veil over my faults and approve my virtues. "*O'er-green*," a rare word, probably alludes to the covering of rough ground with greensward.

7-8 *None else . . . wrong*] Nobody else is anything to me nor I anything to anybody else who is likely to endow my hardened sensibility or my vacillations of temper with any sense of right or wrong. Nobody else can influence me for good or ill.

SONNETS

In so profound abysm I throw all care
Of others' voices, that my adder's sense
To critic and to flatterer stopped are.

10

Mark how with my neglect I do dispense:

You are so strongly in my purpose bred
That all the world besides methinks are dead.

CXIII

Since I left you mine eye is in my mind,
And that which governs me to go about
Doth part his function and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart
Of bird, of flower, or shape, which it doth latch:

10 *my adder's sense*] my deaf ears. Cf. *Troil. and Cress.*, II, ii, 172:
"ears more deaf than adders."

11 *critic*] censurer; always thus in Shakespeare.

12 *with my neglect I do dispense*] I excuse my neglect. "Dispense with"
(i. e., obtain dispensation for); thrice so in *Lucrece* (1070, 1279,
1704).

13 *in my purpose bred*] rooted in my thought.

14 *besides methinks are dead*] Thus Malone. The Quarto reads, "*besides
methinkes y' are dead.*" which is unintelligible.

CXIII, 1 *mine eye is in my mind*] Cf. *Lucrece*, 1426: "the eye of mind,"
and *Hamlet*, I, ii, 185: "In my mind's eye."

3 *part*] depart from, forsake: no uncommon usage.

4 *is out*] is out of the right path; strays into error. Cf. *L. L. L.*, IV, i, 126:
"your hand *is out*," and *Tw. Night*, II, iii, 173: "I am a foul way
out."

5-6 *For it no form . . . it doth latch*] Cf. liii, *supra*. These lines expand
Petrarch's beautiful Canzone xv, headed "In ogni cosa trova il Poeta
l'immagine di Laura," where the poet detects his mistress's form in every

SONNETS

Of his quick objects hath the mind no part,
 Nor his own vision holds what it doth catch;
 For if it see the rudest or gentlest sight,
 The most sweet favour or deformed'st creature, 10
 The mountain or the sea, the day or night,
 The crow or dove, it shapes them to your feature:
 Incapable of more, replete with you,
 My most true mind thus maketh mine untrue.

CXIV

Or whether doth my mind, being crown'd with you,
 Drink up the monarch's plague, this flattery?
 Or whether shall I say, mine eye saith true,
 And that your love taught it this alchemy,
 To make of monsters and things indigest

aspect of nature. "Latch" means "catch," "lay hold of." Cf. *Mids. N. Dr.*, III, ii, 36 ("But hast thou yet *latch'd* the Athenian's eyes?") and *Mach.*, IV, iii, 195.

10 *favour*] face, countenance.

14 *mine untrue*] Thus the original Quarto. The words are difficult. "Untrue" may possibly be used like a noun for "untruth," "deception." "Fair" is repeatedly, and "true" and "false" are occasionally, used as substantives. Cf. *Meas. for Meas.*, II, iv, 170: "my false o'erweighs your true." Modern editors usually substitute *mine eye untrue*, which seems a permissible change. Cf. cxiv, 3: "*mine eye saith true*," and civ, 12: "*mine eye may be deceived*." For the like ambiguity in similar context between "mine" and "mine eye" see *Two Gent.*, II, iv, 192.

CXIV, 4-6 *love taught it this alchemy . . . sweet self resemble*] Cf. *Mids. N. Dr.*, I, i, 232-233: "Things base and vile holding no quantity
Love can transpose to form and dignity."

5 *indigest*] unformed, shapeless.

SONNETS

Such cherubims as your sweet self resemble,
 Creating every bad a perfect best,
 As fast as objects to his beams assemble?
 O, 't is the first; 't is flattery in my seeing,
 And my great mind most kingly drinks it up: 10
 Mine eye well knows what with his gust is 'greeing,
 And to his palate doth prepare the cup:
 If it be poison'd, 't is the lesser sin
 That mine eye loves it and doth first begin.

CXV

Those lines that I before have writ do lie,
 Even those that said I could not love you dearer:
 Yet then my judgement knew no reason why
 My most full flame should afterwards burn clearer.
 But reckoning Time, whose million'd accidents
 Creep in 'twixt vows, and change decrees of kings,
 Tan sacred beauty, blunt the sharp'st intents,
 Divert strong minds to the course of altering things;

9 *O, 't is the first; 't is flattery in my seeing*] Cf. *Tw. Night*, I, v, 293:
 "Mine eye too great a flatterer for my mind." The poet has offered two
 alternative explanations of his finding his friend's fair shape in every
 aspect of nature and accepts "the first" solution that his eye is
 flattering his mind. He rejects the second theory that nature is
 genuinely beautified by love's alchemy.

11 *his gust*] its (*i. e.*, the mind's) taste.

13 *If it be poison'd*] An allusion to the perils lurking in princes' cups (line
 10). Cf. *K. John*, V, vi, 28: "who did *taste* to him?" (*i. e.*, to the
 poisoned king). So *England's Helicon* (ed. Bullen, p. 37): "Golden
 cups do harbour poison."

CXV, 7 *Tan*] Discolour, spoil.

SONNETS

Alas, why, fearing of Time's tyranny,
 Might I not then say "Now I love you best," 10
 When I was certain o'er incertainty,
 Crowning the present, doubting of the rest?
 Love is a babe; then might I not say so,
 To give full growth to that which still doth grow?

CXVI

Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove:
 O, no! it is an ever-fixed mark,
 That looks on tempests and is never shaken;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be taken.

11-12 *certain . . . present*] Cf. cvii, 7: "*Incertainties* now crown themselves assured."

CXVI, 1 *marriage*] union. Cf. lxxx, 1, *supra*. "Impediments" (line 2) suggests the words in the marriage service: "If any of you know cause or just *impediment*," etc.

2-3 *Love is not love . . . finds*] Cf. *Lear*, I, i, 238-239: "Love's not love When it is mingled with regards."

4 *Or bends . . . to remove*] Or inclines to inconstancy at the call of the one who changes (or who is fickle). Cf. xxv, 13-14: "Then happy I that love and am beloved Where I may not *remove* nor be *removed*," and note there.

5-6 *it is an ever-fixed mark . . . never shaken*] Cf. *Cor.*, V, iii, 74: "Like a great sea-mark, standing every flaw."

8 *Whose worth's . . . be taken*] The star's beneficial influence is incalculable, although its altitude or elevation and position in the sky may be calculated for purposes of navigation.

SONNETS

Love 's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come; 10
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom.
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

CXVII

Accuse me thus: that I have scanted all
 Wherein I should your great deserts repay,
 Forgot upon your dearest love to call,
 Whereto all bonds do tie me day by day;
 That I have frequent been with unknown minds,
 And given to time your own dear-purchased right;
 That I have hoisted sail to all the winds
 Which should transport me farthest from your sight.
 Book both my wilfulness and errors down,
 And on just proof surmise accumulate; 10

9 *Love 's not Time's fool*] Cf. *1 Hen. IV*, V, iv, 81: "But thought's the slave of life, and *life time's fool*" (*i. e.*, Time's plaything).

11 *his brief hours*] Time's brief hours.

12 *bears it out even to . . . doom*] endures to the brink of the last judgment. Cf. *All 's Well*, III, iii, 5-6: "to *bear it* To the *extreme edge of hazard*."

CXVII, 4 *Whereto all bonds do tie me*] For the legal pun on "bonds" cf. Barnes' *Parthenophil* (1593), xi, 13: "And if in *bonds* to thee *my love be tied*."

5 *unknown minds*] persons not worth the knowing. Cf. xliii, 2: "things unrespected."

6 *given to time . . . right*] squandered your rights in me (by wasting my time on others). Cf. *1 Hen. IV*, II, iii, 42-43: "And *given* my treasures and *my rights of thee* To thick-eyed musing."

SONNETS

Bring me within the level of your frown,
But shoot not at me in your waken'd hate;
 Since my appeal says I did strive to prove
 The constancy and virtue of your love.

CXVIII

Like as, to make our appetites more keen,
With eager compounds we our palate urge;
As, to prevent our maladies unseen,
We sicken to shun sickness when we purge;
Even so, being full of your ne'er-cloying sweetness,
To bitter sauces did I frame my feeding;
And sick of welfare found a kind of meetness
To be diseased, ere that there was true needing.
Thus policy in love, to anticipate
The ills that were not, grew to faults assured,
And brought to medicine a healthful state,
Which, rank of goodness, would by ill be cured:

10

13-14 *I did strive . . . of your love*] Cf. cx, 10-11, *supra*.

cxviii, 2 *eager*] sharp, bitter, appetising.

3 *to prevent*] to anticipate.

7 *sick of welfare*] Cf. 2 *Hen. IV*, IV, i, 64: "To diet rank minds *sick of happiness*." See line 12, and note, *infra*.

9-14 *Thus policy . . . sick of you*] Thus love's policy in the endeavour to anticipate the evils of an expected satiety brought on positive maladies; it submitted to medical treatment a healthy condition, which overflowing in robustness foolishly sought benefit from disagreeable medicaments. In the result the drugs poisoned the poet, who, surfeited with his affection, thought to cure himself of its anticipated evils.

12 *rank of goodness*] surfeited with or overflowing in good health. Cf. line 7, *supra*: "sick of welfare"; *Ant. and Cleop.*, V, ii, 211:

SONNETS

But thence I learn, and find the lesson true,
Drugs poison him that so fell sick of you.

CXIX

What potions have I drunk of Siren tears,
Distill'd from limbecks foul as hell within,
Applying fears to hopes and hopes to fears,
Still losing when I saw myself to win!
What wretched errors hath my heart committed,
Whilst it hath thought itself so blessed never!
How have mine eyes out of their spheres been fitted,
In the distraction of this madding fever!
O benefit of ill! now I find true
That better is by evil still made better;
And ruin'd love, when it is built anew,
Grows fairer than at first, more strong, far greater.

10

“Rank of gross diet”; and *Hamlet*, IV, vii, 117: “goodness growing to a plurisy.”

CXIX, 1-2 *What potions . . . limbecks*] Cf. Barnes' *Parthenophil*, xlix, where, after denouncing his mistress as a *Siren*, the poet writes: “From my love's 'lembic [have I] still [di] stilled tears.” “Limbeck,” “lembic,” or “alembic” is the vessel used in distillation.

4 *Still losing . . . to win*] Cf. cxxix, 11 (of lust): “A bliss in proof, and prov'd, a very woe.”

7 *How have mine eyes . . . been fitted*] How have mine eyes started from their spheres as in a convulsive fit. Cf. *Mids. N. Dr.*, II, i, 153: “stars shot madly from their spheres,” and II, ii, 99: “sphery eyne,” and *Hamlet*, I, v, 17: “Make thy two eyes, like stars, start from their spheres.”

10 *better is by evil . . . better*] Cf. *As you like it*, II, i, 12: “Sweet are the uses of adversity.”

11 *ruin'd love . . . built anew*] Cf. *Com. of Errors*, III, ii, 4: “Shall love

SONNETS

So I return rebuked to my content,
And gain by ill thrice more than I have spent.

CXX

That you were once unkind befriends me now,
And for that sorrow which I then did feel
Needs must I under my transgression bow,
Unless my nerves were brass or hammer'd steel.
For if you were by my unkindness shaken,
As I by yours, you've pass'd a hell of time;
And I, a tyrant, have no leisure taken
To weigh how once I suffer'd in your crime.
O, that our night of woe might have remember'd
My deepest sense, how hard true sorrow hits, 10
And soon to you, as you to me, then tender'd
The humble salve which wounded bosoms fits!
But that your trespass now becomes a fee;
Mine ransoms yours, and yours must ransom me.

in building, grow so ruinous?" and *Troil. and Cress.*, IV, ii, 102: "the strong base and *building of my love*." The figure, which identifies love with a building or "mansion" which is likely to grow "ruinous" unless subjected to "repair," is fully expounded in *Two Gent.*, V, iv, 7-11.

- cxx, 6 *you've pass'd a hell of time*] Cf. *Lucrce*, 1287-1288: "And that deep torture may be call'd *a hell*, Where more is felt than one hath power to tell"; see also *Rich. III.*, I, iv, 62, and *Othello*, V, ii, 140.
- 9 *our night of woe*] "Our" suggests the combined association (with "the night of woe") of the poet who caused it and the friend who suffered from it.
- 9-10 *might have . . . sense*] might have reminded my inmost soul. For this causative use of "remember'd" cf. *Wint. Tale*, III, ii, 227, and *Lear*, I, iv, 64.

SONNETS

CXXI

'T is better to be vile than vile esteemed,
 When not to be receives reproach of being;
 And the just pleasure lost, which is so deemed
 Not by our feeling but by others' seeing:
 For why should others' false adulterate eyes
 Give salutation to my sportive blood?
 Or on my frailties why are frailer spies,
 Which in their wills count bad what I think good?
 No, I am that I am, and they that level
 At my abuses reckon up their own:
 I may be straight, though they themselves be bevel;
 By their rank thoughts my deeds must not be shown;
 Unless this general evil they maintain,
 All men are bad and in their badness reign.

10

CXXI, 2 *When not to be . . . being*] When not to be vile (*i. e.*, being virtuous) receives the reproach of being vile.

3-4 *And the just pleasure lost . . . others' seeing*] And all sense of pleasure is lost in an action which, although one knows it to be virtuous and lawful, is unjustly held by the world to be vile.

6 *Give salutation . . . blood*] Stir (by greeting) or stimulate my wanton blood. Cf. *Hen. VIII*, II, iii, 103: "If this *salute my blood* a jot."

8 *in their wills*] at will, at their good pleasure. Cf. *lvii*, 13: "*in your will*," and note. For the varied meanings of "will" see *cxxxv*, 1.

9 *I am that I am*] Cf. *3 Hen. VI*, V, vi, 83: "I am myself alone," and *Othello*, I, i, 66: "I am not what I am."

level] aim. Cf. *cxvii*, 11, *supra*.

11 *bevel*] crooked, out of the square; a term from carpentry.

13 *this general evil*] this general or universal principle of evil.

SONNETS

CXXII

Thy gift, thy tables, are within my brain
 Full character'd with lasting memory,
 Which shall above that idle rank remain,
 Beyond all date, even to eternity;
 Or, at the least, so long as brain and heart
 Have faculty by nature to subsist;
 Till each to razed oblivion yield his part
 Of thee, thy record never can be miss'd.
 That poor retention could not so much hold,
 Nor need I tallies thy dear love to score;
 Therefore to give them from me was I bold,
 To trust those tables that receive thee more:
 To keep an adjunct to remember thee
 Were to import forgetfulness in me.

10

CXXII, 1 *Thy gift, thy tables*] Apparently the reference is to the friend's gift to the poet of a memorandum book which the latter had given away (line 11). In lxxvii, *supra*, the poet would seem to have made the same kind of present to the friend.

2 *Full character'd . . . memory*] Cf. *Two Gent.*, II, vii, 3-4: "the *table* wherein all my thoughts Are visibly *character'd*" [*i. e.*, inscribed]. So *Hamlet*, I, iii, 58, and I, v, 98: "the *table* of my memory."

3 *above that idle rank*] above the dignity of such humble objects as tables or memorandum books.

5-6 *so long . . . to subsist*] Cf. *Hamlet*, I, v, 96.

9 *That poor retention . . . hold*] That poor instrument for retaining memoranda could not hold my large description of thee.

10 *tallies*] sticks on which notches were scored for the purpose of keeping accounts. The word is used by Shakespeare elsewhere only in 2 *Hen. VI*, IV, vii, 33.

14 *import*] impute.

SONNETS

CXXIII

No, Time, thou shalt not boast that I do change:
Thy pyramids built up with newer might
To me are nothing novel, nothing strange;
They are but dressings of a former sight.
Our dates are brief, and therefore we admire
What thou dost foist upon us that is old;
And rather make them born to our desire
Than think that we before have heard them told.

CXXIII, 2 *Thy pyramids . . . newer might*] Time's great structures built with ever-increasing solidity.

4 *They are but dressings of a former sight*] They are but rehabilitations of what has been seen or has existed in former times. Here Shakespeare draws further on that doctrine of the indestructibility of matter in spite of its outward mutability which Ovid expounds in his *Metam.*, bk. xv. Cf. Golding's translation, 1612 ed., p. 185 b:

"Things eb and flow: euen so the tymes by kind
Do flee and follow both at once, and euermore renew;"

and p. 186 b:

"No kind of thing keeps ay his shape and hew:
For nature louing euer change, repayres one shape anew
Upon another, neither doth there perish ought (trust mee)
In all the world, but altring takes new shape."

Shakespeare repeatedly lays the same passage in Ovid under contribution (cf. xv, lix, lxiii, lxiv, and lxxv). Spenser previously expounded the like doctrine in his *Faerie Queene*, III, vi. st. 37 seq.:

"The substance is not chaunged nor altered
But th' only forme and outward fashion."

7 *And rather . . . to our desire*] And rather cherish the impression that things really old are newly created to give us pleasure.

SONNETS

Thy registers and thee I both defy,
Not wondering at the present nor the past,
For thy records and what we see doth lie,
Made more or less by thy continual haste.

10

This I do vow, and this shall ever be,
I will be true, despite thy scythe and thee.

CXXIV

If my dear love were but the child of state,
It might for Fortune's bastard be unfather'd,
As subject to Time's love or to Time's hate,
Weeds among weeds, or flowers with flowers gather'd.
No, it was builded far from accident;
It suffers not in smiling pomp, nor falls
Under the blow of thrall'd discontent,
Whereto the inviting time our fashion calls:

11 *doth lie*] the verb in the singular with a subject ("thy records and what we see") in the plural. The deceptions of growth and decay practised on us by Time's records and our own visions are due to the endless variability of indestructible matter. Nothing is new nor old.

CXXIV, 1 *the child of state*] the child of circumstance, which is always changing.

2 *unfather'd*] without an acknowledged father.

7-8 *thrall'd discontent . . . calls*] a possible vague allusion to the social and political unrest which distinguished alike the last decade of Elizabeth's reign and the first decade of James I's reign. Unemployment and Catholic plots against the throne were the chief causes of disquiet. The former source of "discontent," which produced much agrarian disturbance, might well bear the epithet "thrall'd."

SONNETS

It fears not policy, that heretic,
 Which works on leases of short-number'd hours, 10
 But all alone stands hugely politic,
 That it nor grows with heat nor drowns with showers.
 To this I witness call the fools of time,
 Which die for goodness, who have lived for crime.

CXXV

Were 't aught to me I bore the canopy,
 With my extern the outward honouring,
 Or laid great bases for eternity,
 Which prove more short than waste or ruining?

9-10 *policy, that heretic . . . short-number'd hours*] "Policy" means "intrigue," "underhand dealing." There is a possible reference to the short-sighted political intrigues of the "heretic" Papists who under the Jesuit Parsons' guidance were specially active during the close of Queen Elizabeth's reign in eager anticipation of her early death.

11 *hugely politic*] infinitely wise and prudent. "Politic," although often used by Shakespeare in a bad sense (like *policy*, line 9, *supra*), has here its good sense.

12 *grows with heat*] Thus the original Quarto. Steevens substituted *glows with heat*. But expanse or increase is an ordinary effect of heat.

13 *the fools of time*] the playthings of time; men of whom time takes no serious account. Cf. cxvi, 3, *supra*: "Love's not *Time's* fool."

14 *Which die . . . for crime*] Penitent traitors, who expiated their crimes with piety on the scaffold. The words would apply to any political or religious conspirator against the throne who suffered capital punishment in Shakespeare's day. All met their death with prayer and pious courage. To this fact the poet ironically directs attention by way of indicating that their lives, unlike his unalterable affection were profitless because they were inconstant or inconsistent.

CXXV, 1-2 *Were 't aught to me . . . honouring*] Would it have been any benefit to me that I should take part in the formal ceremony of

SONNETS

Have I not seen dwellers on form and favour
 Lose all, and more, by paying too much rent,
 For compound sweet forgoing simple savour,
 Pitiful thrivers, in their gazing spent?
 No, let me be obsequious in thy heart,
 And take thou my oblation, poor but free, 10
 Which is not mix'd with seconds, knows no art
 But mutual render, only me for thee.

honour (in merely holding up "the canopy"), being merely sensible of the outward forms or semblance, with no inward sincerity? Cf. *Othello*, I, i, 62-64: "when my *outward* action doth demonstrate The native act and figure of my heart In *compliment extern*." The poet is repudiating the insinuation that he honoured his beloved patron with mere insincere lip-service and flimsy promises of eternising his fame.

5-6 *dwellers on form and favour . . . too much rent*] those eulogists who, laying excessive emphasis on an adored patron's fine figure and good looks, forfeit his favour, and worse, by overdoing their obligations.

7 *compound . . . simple*] The implied contrast between *compound* and *simple* interest points again at the extravagant compliment which the pitiful poetic sycophant substitutes for simple writing in vain hope of added lucre.

9 *let me be obsequious in*] let me pay due reverence or devotion to. See xxxi, 5, *supra*, and note. With the tenor of the context cf. Drayton's *Idea*, 1599, No. xlix: "Receive the incense which I offer here . . . My soul's *oblations* to thy sacred Name!"

11 *is not mix'd with seconds*] is of the finest quality. "Seconds" (*i. e.*, coarse or mixed grains) is still used as the technical name of an inferior quality of "flour"; the word is appropriate to "oblation" (line 10), an offering of grain. Sir Christopher Hatton writing to Queen Elizabeth in November, 1591, bids her "sift the chaff from the *wheat* so that the *corn* of your commonwealth would be more *pure*, and *mixt grains* would less infect the sinews of your surety." (See Nicolas' *Life*, p. 497.)

SONNETS

Hence, thou suborn'd informer! a true soul
When most impeach'd stands least in thy control.

CXXVI

O thou, my lovely boy, who in thy power
Dost hold Time's fickle glass, his sickle, hour;

13 *suborn'd informer*] Canon Beeching ingeniously suggests an apostrophe to a false accuser who has brought against the poet a charge of insincerity which the opening lines of this sonnet repel. Desportes very similarly apostrophises "*rapporteurs dangereux*" who spread "*ce méchant bruit*" that his mistress "*fait nouveau change*" (*Diane*, II, xxxviii). Jealousy commonly inspires false witness against lovers' sincerity and is apostrophised as "*sour informer*" (*Venus and Adonis*, 655), and as "*provoker and maintainer of vain lies*" (Barnes' *Parthenophil*, lxxxi). A jealous rival-poet may be assumed to be the "*suborn'd informer*" here.

CXXVI This poem was omitted from Shakespeare's "Poems" of 1640. It is not in the sonnet form, being twelve lines in couplets. So-called "sonnets" in twelve lines figure in Lodge's *Phyllis* (1593), viii, xxvi; Linche's *Diella* (1596), xiii, and W. Smith's *Chloris* (1596), xxvii (in couplets). In the Quarto of 1609 there appeared at the end of this "sonnet" two pairs of brackets, one above the other, enclosing blank spaces, an indication on the part of the printer that he expected to fill in later the thirteenth and fourteenth lines. But the construction of the poem in couplets justified no such expectation. Nor can it be fairly argued that the empty brackets, a mere typographical misconception, were designed to denote the close of the first section of sonnets addressed to a man and the opening of the second section addressed to a woman. Internal and other evidence supports no such clear-cut bisection of Shakespeare's *Sonnets*.

2 *Time's fickle glass . . . hour*] Cf. Spenser's *Faerie Queene*, vii, viii, st. 1, lines 8-9: (Of life) "Whose flowring pride so fading and so *fickle Short time* shall soon cut down with his consuming *sickle*."

SONNETS

Who hast by waning grown, and therein show'st
 Thy lovers withering as thy sweet self grow'st;
 If Nature, sovereign mistress over wrack,
 As thou goest onwards, still will pluck thee back,
 She keeps thee to this purpose, that her skill
 May time disgrace and wretched minutes kill.
 Yet fear her, O thou minion of her pleasure!
 She may detain, but not still keep, her treasure: 10
 Her audit, though delay'd, answer'd must be,
 And her quietus is to render thee.

3 *Who hast by waning grown*] Another reminiscence of Ovid's philosophy (*Metam.*, xv) touching the ceaseless "eb and flow" of "Dame Nature" as qualified by Time. See xv, lxiii, lxiv, lxx, and cxxiii, *supra*. Cf. Golding's translation (1612 ed., p. 185 b): "Things eb and flow . . . Do flee and follow both at once and euermore renew."

5-8 *Nature, sovereign mistress . . . wretched minutes kill*] Shakespeare, playfully adapting Ovid's doctrine of "growth by waning," follows the Latin poet in making "Dame Nature," by exercise of "*cunning hand*"—"artifices manus" in the Latin (cf. line 7, "her skill")—cherish youth at the outset in defiance of Time, "eater up of things." All Nature's efforts to discredit Time's power are, however, doomed to futility. Her mutations mean destruction of individual youth. "And when that long continuance hath them [*i. e.*, living things] bit, You [*i. e.*, Time] leisurely by lingering death consume them every whit."

9-10 *O thou minion . . . treasure*] The "lovely boy" who monopolises nature's affection must in due course succumb to time's inexorable law of death. The tone of address does not harmonise with the theory that the "fickle boy" and "Nature's *minion*" is identical with the poet's friend of former sonnets. The poem, while subtilised by Ovid's philosophy, is in the vein of many lyrical apostrophes of the boy Cupid. Cf. Sidney's *Astrophel and Stella*, Sonnet xvii, where Nature is called Cupid's "pitying grandame."

11-12 *Her audit . . . render thee*] Nature must make a settlement of

SONNETS

CXXVII

In the old age black was not counted fair,
 Or if it were, it bore not beauty's name;
 But now is black beauty's successive heir,
 And beauty slander'd with a bastard shame:
 For since each hand hath put on nature's power,
 Fairing the foul with art's false borrow'd face,
 Sweet beauty hath no name, no holy bower,
 But is profaned, if not lives in disgrace.
 Therefore my mistress' eyes are raven black,
 Her eyes so suited, and they mourners seem

10

her accounts with Time, though it may be delayed, and she will get her acquittance or formal discharge only when she surrenders thee. For "quietus" cf. *Hamlet*, III, i, 75.

cxxvii, 1 *In the old age . . . fair*] The praise of a dark complexion is ridiculed in *L. L. L.*, IV, iii, 262 *seq.*: DUM. "To look like her are chimney-sweepers black. LONG. And since her time are colliers counted bright. KING. And Ethiopes of their sweet complexion crack. DUM. Dark needs no candles now, for dark is light." Similarly at a slightly earlier date in France "the praise of black" was renounced by sonneteers. Cf. Jodelle's *Contr' Amours*, Sonnet vii: "Combien de fois mes vers ont-ils doré *Ces cheveux noirs* dignes d'une Meduse? Combien de fois *ce teint noir* qui m'amuse, Ay-ie de lis et roses coloré?" Shakespeare pursues the theme in cxxxi and cxxxii, *infra*.

3 *successive heir*] lawful successor.

6 *art's false borrow'd face*] a reference to the disguising art of toilet cosmetics for dyeing hair and colouring the face. Cf. lxvii and lxviii, *supra*.

9 *my mistress' eyes*] Thus the Quarto. It seems reasonable to substitute *my mistress's brows*, in order to avoid the repetition of *eyes* in the next line.

10 *suited*] clothed.

SONNETS

At such who, not born fair, no beauty lack,
Slandering creation with a false esteem:
Yet so they mourn, becoming of their woe,
That every tongue says beauty should look so.

CXXVIII

How oft, when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,

11-12 *who, not born fair . . . a false esteem*] who not being born fair yet possess every artificial beauty, thereby dishonouring nature by their spurious reputation for beauty.

13 *Yet so they mourn . . . their woe*] "Becoming of their woe" means "adorning or gracing their woe." Cf. cl. 5. For the general sentiment cf. Sidney's *Astrophel and Stella*, Sonnet vii, where the beams of a mistress' eyes are "wrapped in colour black," and wear "this mourning weed" so "That whereas black seems beauty's contrary: She even in black doth make all beauties flow." Sidney's "mourning" image is more precisely reproduced throughout cxxxii, *infra*.

CXXVIII, 1-9 *How oft, when thou . . . those jacks . . . To be so tickled*] Cf. *Tit. Andr.*, II, iv, 46: "And make the silken strings delight to kiss them" [*i. e.*, the lady's fingers playing on the lute]. See also Ben Jonson's *Every Man out of his Humour*, Act III, Scene iii, where Fastidious says of Saviolina playing the "viol de gambo": "You see the subject of her *sweet fingers* there — O she *tickles* it so, that . . . I have wished myself to be that instrument, I think, a thousand times."

5 *those jacks*] like "dancing chips" (line 10) and "saucy jacks" (line 13), the keys of the spinet or virginal, an elementary form of pianoforte.

Cf. *Ram Alley*, 1611 (Dodsley's *Old Plays*, X, 346): "virginal *jacks*."

6 *tender inward*] delicate inside.

SONNETS

Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.

10

Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

CXXIX

The expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjured, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoy'd no sooner but despised straight;
Past reason hunted; and no sooner had,
Past reason hated, as a swallowed bait,
On purpose laid to make the taker mad:
Mad in pursuit, and in possession so;
Had, having, and in quest to have, extreme;

10

11-12 *O'er whom . . . living lips*] Cf. Constable's *Miscellaneous Sonnets*, v (ed. Hazlitt, p. 26): "A lute of *senselesse wood* by nature dumbe *Tought by thy hand* doth speake *divinely* well."

CXXIX The ravages of lust is a favourite topic with sonneteers. Cf. Sidney's penultimate sonnet in the appendix to *Astrophel and Stella*: "Thou blind man's mark, thou fool's self chosen snare," and *Emaricdulfe*, sonnets written by E. C., 1595, No. xxxvii: "O lust, of sacred love the foule corrupter." See also *Venus and Adonis*, 799-804, and *Lucrece*, 687-735.

1 *The expense*] The expenditure or spending.

SONNETS

A bliss in proof, and proved, a very woe;
 Before, a joy proposed; behind, a dream,
 All this the world well knows; yet none knows well
 To shun the heaven that leads men to this hell.

CXXX

My mistress' eyes are nothing like the sun;
 Coral is far more red than her lips' red:
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her head.
 I have seen roses damask'd, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.

11 *proved, a very woe*] Malone's correction of the Quarto reading *proud and very woe*.

cxxx Satiric allusion is made here to the extravagant imagery of contemporary sonnets, notably of those in which the mistress' features were compared to the sun or the stars or precious stones. See *Sonnet xxi, supra*. Shakespeare would seem to be ridiculing especially Lodge's *Phyllis* (1593), *Sonnet viii*: "*No stars her eyes to clear the wandering night, But shining suns of true divinity . . . No coral is her lip, no rose her fair.*"

4 *If hairs be wires*] "Wires" in the sense of hair was distinctive of the sonneteer's affected vocabulary. Cf. Daniel's *Delia* (1591), xxvi: "And golden hairs may change to silver *wire*"; Lodge's *Phyllis* (1593), ix: "Made blush the beauties of her curled *wire*"; Barnes' *Parthenophil*, *Sonnet xlviii*: "Her hairs no grace of golden *wires* want."

5 *damask'd, red and white*] Cf. *As you like it*, III, v, 122: "mingled damask."

8 *the breath . . . reeks*] Cf. Constable's *Diana*, Decade i, *Sonnet ix*: "From her sweet breath their [*i. e.*, the flowers'] sweet smells do proceed."

SONNETS

I love to hear her speak, yet well I know
 That music hath a far more pleasing sound: 10
 I grant I never saw a goddess go,
 My mistress, when she walks, treads on the ground:
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

CXXXI

Thou art as tyrannous, so as thou art,
 As those whose beauties proudly make them cruel;
 For well thou know'st to my dear dotting heart
 Thou art the fairest and most precious jewel.
 Yet, in good faith, some say that thee behold,
 Thy face hath not the power to make love groan:
 To say they err I dare not be so bold,
 Although I swear it to myself alone.
 And to be sure that is not false I swear,
 A thousand groans, but thinking on thy face, 10
 One on another's neck, do witness bear
 Thy black is fairest in my judgement's place.

9-10 *I love to hear . . . pleasing sound*] Cf. Constable's *Miscellaneous Sonnets*, No. v: "And from thy lips and breast sweet tunes do come."

11-12 *I grant . . . on the ground*] Cf. Lodge's *Phyllis*, viii: "No Nymph is she but mistress of the air." "Go" means "walk." Cf. li, 14.

14 *she*] here a substantive. Cf. *Tw. Night*, I, v, 226: "you are the cruell'st *she* alive."

CXXXI, 1, *so as thou art*] "as" here is an enclitic of emphasis.

11 *One on another's neck*] Cf. *1 Hen. IV*, IV, iii, 92: "in the neck of that," a common phrase. See also *Hamlet*, IV, vii, 164: "*One* woe doth tread upon another's heel."

SONNETS

In nothing art thou black save in thy deeds,
And thence this slander, as I think, proceeds.

CXXXII

Thine eyes I love, and they, as pitying me,
Knowing thy heart torments me with disdain,
Have put on black and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even
Doth half that glory to the sober west,
As those two mourning eyes become thy face:
O, let it then as well beseem thy heart
To mourn for me, since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear beauty herself is black,
And all they foul that thy complexion lack.

10

CXXXIII

Beshrew that heart that makes my heart to groan
For that deep wound it gives my friend and me!

14 *this slander*] the allegation of the inability of the lady's "face" to "make love groan" (line 6, *supra*).

CXXXII, 3 *black and loving mourners be*] See cxxvii, 13, and note.

6 *the grey cheeks of the east*] Cf. *Tit. Andr.*, II, ii, 1: "the morn is bright and grey," and *2 Hen. IV*, II, iii, 18-19: "the sun In the grey vault of heaven."

9 *As those two mourning eyes become thy face*] For the image, cf. *T. of Shrew*, IV, v, 31-32: "What stars do spangle heaven with such beauty, *As those two eyes become thy heavenly face?*"

CXXXIII For the subject-matter of this and the next sonnet (the intrigue of the poet's friend with his mistress), see note on xl, *supra*.

SONNETS

Is 't not enough to torture me alone,
 But slave to slavery my sweet'st friend must be?
 Me from myself thy cruel eye hath taken,
 And my next self thou harder hast engrossed:
 Of him, myself, and thee, I am forsaken;
 A torment thrice threefold thus to be crossed.
 Prison my heart in thy steel bosom's ward,
 But then my friend's heart let my poor heart bail; 10
 Whoe'er keeps me, let my heart be his guard;
 Thou canst not then use rigour in my gaol:
 And yet thou wilt; for I, being pent in thee,
 Perforce am thine, and all that is in me.

CXXXIV

So, now I have confess'd that he is thine
 And I myself am mortgaged to thy will,
 Myself I'll forfeit, so that other mine
 Thou wilt restore, to be my comfort still:

9 *Prison my heart . . . ward*] Cf. xxii, 6-7, and cix, 3-4, and note. So

Barnes' *Parthenophil*, xvi: "*mine heart in her body lies imprisoned.*"

cxxxiv The legal terminology in this sonnet (cf. lxxxvii, 3-4) again closely resembles that employed by Barnes in his *Parthenophil*, Sonnets viii, ix, and xi, where "mortgage," "bail," "forfeit," "forfeiture," "deed of gift" are all applied to the mistress' hold on the lover's heart. This sort of phraseology, applied to amorous purposes, was well satirised by Sir John Davies in his *Gullinge Sonnets*, of which No. vii opens: "Into the midle temple of my harte"; and No. viii: "My case is this, I love Zepheria bright" (Davies' Works, ed. Grosart, ii, 61-62).

2 *thy will*] printed thus in the Quarto. See lvii, 13, and cxxxv, 1, and note.

3 *other mine*] my "alter ego."

SONNETS

But thou wilt not, nor he will not be free,
 For thou art covetous and he is kind;
 He learn'd but surety-like to write for me,
 Under that bond that him as fast doth bind.

The statute of thy beauty thou wilt take,
 Thou usurer, that put'st forth all to use,
 And sue a friend came debtor for my sake;
 So him I lose through my unkind abuse.

10

Him have I lost; thou hast both him and me:
 He pays the whole, and yet am I not free.

CXXXV

Whoever hath her wish, thou hast thy *Will*,
 And *Will* to boot, and *Will* in overplus;
 More than enough am I that vex thee still,
 To thy sweet will making addition thus.
 Wilt thou, whose will is large and spacious,
 Not once vouchsafe to hide my will in thine?
 Shall will in others seem right gracious,
 And in my will no fair acceptance shine?

7-8 *He learn'd . . . doth bind*] See note on *Merch. of Ven.*, I, ii, 73:

“the Frenchman became his surety and sealed *under* for another.”

9 *The statute of thy beauty*] The statutory security for thy beauty.

11 *a friend came*] a friend who became.

12 *my unkind abuse*] the unkind way in which I have been deluded.

CXXXV, 1 *Whoever hath her wish . . . Will*] In this and the next sonnet the word “will” occurs seventeen times, and in nine places it is in the original Quarto italicised and printed with a capital, thus: *Will*. (In this regard the typography of the Quarto is followed in the present text.) The capital letter and the italics suggest that a pun on the poet's Christian name is here intended, although *Will*

SONNETS

The sea, all water, yet receives rain still,
And in abundance addeth to his store;

10

is so often printed thus in Elizabethan books that the typography gives no sure ground for the deduction. Cf. John Davies' *Summa Totalis* (1607), where in the last twenty-six stanzas the substantive "Will" is used thirty times; it is italicised with the initial capital twelve times, and has the initial capital without the italics sixteen times; such are mere typographical vagaries. Apart from its usage as a proper name the word was especially common in the senses of self-will and lust, as well as in those of wish, caprice, goodwill, deliberate purpose, and testament. Its variety of significations encouraged verbal quibbles, and Shakespeare's plays abound in them, though nowhere does he bring his own Christian name under contribution. Cf. *L. L. L.*, II i, 98-99; and *Merch. of Ven.*, I, ii, 21-22, and note; *M. Wives*, III, iv, 58; *Two Gent.*, I, iii, 63, IV, ii, 88-89; *Much Ado*, V, iv, 26. Here the quibbling mainly revolves about the word in the sensual significance of "lust" and its colloquial employment as the poet's Christian name. See Lee's *Life of Shakespeare*, Appendix viii ("The Will Sonnets"). There is small ground for assuming that any reference is anywhere made to a second lover of the lady bearing the poet's own Christian name. In lvii, 13, the substantives "Will," and cxxi, 8, the plural form "Wills" are used without quibbling significance.

Whoever . . . Will] An allusion to the current cant phrase, which was utilised as the name of a popular comedy by William Haughton, c. 1597: "A woman will have her will."

9-10 *The sea, all water . . . to his store*] A favourite reflection of Shakespeare. Cf. *3 Hen. VI*, V, iv, 8-9:

"With tearful eyes add water to the sea,
And give more strength to that which hath too much";

Tw. Night, I, i, 10-11 (an apostrophe to the spirit of love): "thy capacity . . . receiveth as the sea"; *As you like it*, II, i, 46-49; and *Lover's Compl.*, 39-40.

SONNETS

So thou, being rich in *Will*, add to thy *Will*
 One will of mine, to make thy large *Will* more.
 Let no unkind, no fair beseechers kill;
 Think all but one, and me in that one *Will*.

CXXXVI

If thy soul check thee that I come so near,
 Swear to thy blind soul that I was thy *Will*,
 And will, thy soul knows, is admitted there;
 Thus far for love, my love-suit, sweet, fulfil.
Will will fulfil the treasure of thy love,
 Ay, fill it full with wills, and my will one.
 In things of great receipt with ease we prove
 Among a number one is reckon'd none:

11-14 *So thou, being rich . . . one Will*] The lady being rich in *will* (*i. e.*, obduracy and lustfulness) is bidden increase the abundant store by granting the wish or will of her present lover: "Let not my mistress," the poet concludes, "kill in her unkindness any of her fair spoken suitors. Rather let her think all who beseech her favours incorporate in one alone of her lovers — and that one the writer whose name of 'Will' is a synonym for the passions that dominate her."

CXXXVI, 2 *thy blind soul*] Cf. xxvii, 10, *supra*: "The *sightless view* of the *soul*."

3 *And will . . . is admitted there*] Cf. Sir John Davies' *Nosce Teipsum* (Works, ed. Grosart, ii, p. 79): "*Will* holds the royal sceptre in the *soul*."

6 *wills*] the varied forms of will, *i. e.*, lusts, stubbornness, etc. The plural form is common. Cf. Barnes' *Parthenophil*: "Mine heart bound martyr to thy *wills*," and cxxi, 8, *supra*.

8 *one is reckon'd none*] a quibble on the proverbial expression "one is no number," which is twice repeated in Marlowe and Chapman's *Hero and Leander*, Sestiad I, 255 and Sestiad V, 339, and is again quoted in *Rom. and Jul.*, I, ii, 32-33. See note there. Cf. also viii, 14, *supra*.

SONNETS

Then in the number let me pass untold,
 Though in thy store's account I one must be; 10
 For nothing hold me, so it please thee hold
 That nothing me, a something sweet to thee:
 Make but my name thy love, and love that still,
 And then thou lovest me, for my name is *Will*.

CXXXVII

Thou blind fool, Love, what dost thou to mine eyes,
 That they behold, and see not what they see?
 They know what beauty is, see where it lies,
 Yet what the best is take the worst to be.
 If eyes, corrupt by over-partial looks,
 Be anchor'd in the bay where all men ride,
 Why of eyes' falsehood hast thou forged hooks,
 Whereto the judgement of my heart is tied?
 Why should my heart think that a several plot
 Which my heart knows the wide world's common
 place? 10

13-14 *Make but . . . Will*] Make will (*i. e.*, the quality which forms thy being or thyself) thy love, and then thou lovest me, because my name is "Will." The identity between us is complete. The poet's final claim to the lady's favours is that he and her ruling passion go by the same name.

CXXXVII A typical example of the vituperative sonnet,—a variety which is extremely common in Ronsard and his French and English disciples. Cf. Jodelle's *Contr' Amours*. Cf. cxlvii. 13-14, and cl, *infra*.

5-6 *If eyes . . . Be anchor'd*] Cf. *Ant. and Cleop.*, I, v, 33 (Cleopatra of Pompey her lover): "There would he *anchor* his aspect."

9-10 *several plot . . . common place*] plot of land in private ownership . . . common land. For this legal terminology cf. *L. L. L.*, II, i, 222: "My lips are no *common*, though *several* they be."

SONNETS

Or mine eyes seeing this, say this is not,
To put fair truth upon so foul a face?
In things right true my heart and eyes have erred.
And to this false plague are they now transferred.

CXXXVIII

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth.
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue:
On both sides thus is simple truth suppress'd.
But wherefore says she not she is unjust?
And wherefore say not I that I am old?
O, love's best habit is in seeming trust,
And age in love loves not to have years told:
Therefore I lie with her and she with me,
And in our faults by lies we flatter'd be.

CXXXVIII This sonnet is the opening poem of *Pass. Pilg.*, 1599. Some textual variations are noticed in the reprint of that miscellany.

6 *Although she knows . . . the best*] See note on xxii, 1, *supra*.

8-9 *On both sides . . . unjust*] In *Pass. Pilg.* these lines run: "Out-facing faults in Loue, with loues ill rest. But wherefore sayes my Loue that *she is young?*"

11 *O, love's best habit is in seeming trust*] *Pass. Pilg.* reads: "O, Loues best habite is a soothing tounge."

13-14 *Therefore I lie . . . flatter'd be*] *Pass. Pilg.* reads: "Therefore Ile lye with Loue, and Loue with me, Since that our faults in Loue thus smother'd be."

SONNETS

CXXXIX

O, call not me to justify the wrong
That thy unkindness lays upon my heart;
Wound me not with thine eye, but with thy tongue;
Use power with power, and slay me not by art.
Tell me thou lovest elsewhere; but in my sight,
Dear heart, forbear to glance thine eye aside:
What need'st thou wound with cunning, when thy might
Is more than my o'er-press'd defence can bide?
Let me excuse thee: ah, my love well knows
Her pretty looks have been mine enemies;
And therefore from my face she turns my foes,
That they elsewhere might dart their injuries:
 Yet do not so; but since I am near slain,
 Kill me outright with looks, and rid my pain.

10

CXL

Be wise as thou art cruel; do not press
My tongue-tied patience with too much disdain;
Lest sorrow lend me words, and words express
The manner of my pity-wanting pain.
If I might teach thee wit, better it were,
Though not to love, yet, love, to tell me so;

CXXXIX, 3 *Wound me not with thine eye*] Cf. *Rom. and Jul.*, II, iv, 14:
“stabbed with a white wench's black eye.”

14 *Kill me outright . . . pain*] Cf. Constable's *Diana*, Decade iv, Sonnet
v: “*Do speedy execution with your eye*”; and Sidney's *Astrophel
and Stella*, Sonnet xlviii: “Dear killer, spare not thy *sweet cruel shot*,
A kind of grace it is to *slay with speed*.” “Rid” means “get rid of,”
“destroy.”

CXL, 6 *to tell me so*] to tell me that thou dost love.

SONNETS

As testy sick men, when their deaths be near,
No news but health from their physicians know;
For, if I should despair, I should grow mad,
And in my madness might speak ill of thee: 10
Now this ill-wresting world is grown so bad,
Mad slanderers by mad ears believed be.

That I may not be so, nor thou belied,
Bear thine eyes straight, though thy proud heart go
wide.

CXLI

In faith, I do not love thee with mine eyes,
For they in thee a thousand errors note;
But 't is my heart that loves what they despise,
Who, in despite of view, is pleased to dote;
Nor are mine ears with thy tongue's tune delighted;
Nor tender feeling, to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with thee alone:
But my five wits nor my five senses can 10
Dissuade one foolish heart from serving thee,
Who leaves unsway'd the likeness of a man,
Thy proud heart's slave and vassal wretch to be:

11 *ill-wresting*] misinterpreting maliciously.

14 *Bear thine eyes . . . wide*] Cf. xciii, 4, *supra*: "*Thy looks with me, thy heart in other place.*"

CXLI, 6 *base touches*] sensual indulgence.

9 *five wits*] The wits or intellectual faculties were reckoned of the same number as the "senses." Cf. *Much Ado*, I, i, 55, and note.

11-12 *Who leaves unsway'd . . . wretch to be*] (One foolish heart) which, foregoing its control, makes of a man the mere husk or simulacrum

SONNETS

Only my plague thus far I count my gain,
That she that makes me sin awards me pain.

CXLII

Love is my sin, and thy dear virtue hate,
Hate of my sin, grounded on sinful loving:
O, but with mine compare thou thine own state,
And thou shalt find it merits not reproving;
Or, if it do, not from those lips of thine,
That have profaned their scarlet ornaments
And seal'd false bonds of love as oft as mine,
Robb'd others' beds' revenues of their rents.
Be it lawful I love thee, as thou lovest those
Whom thine eyes woo as mine importune thee: 10
Root pity in thy heart, that, when it grows,
Thy pity may deserve to pitied be.

of a human being, thereby suffering him to become thy proud heart's slave and wretched vassal.

CXLII, 6 *their scarlet ornaments*] Cf. *Edward III*, II, i, 10: "His cheeks put on *their scarlet ornament*." So Constable's *Diana*, Decade iv, Sonnet vi: "Your lips in *scarlet clad*."

7 *seal'd false bonds of love*] Cf. *Merch. of Ven.*, II, vi, 6: "To *seal love's bonds*" (i. e., to kiss). So *Venus and Adonis*, 511-516: "sweet *seals* in my soft lips imprinted . . . thy *seal*-manual on my wax-red lips"; and *Meas. for Meas.*, IV, i, 5-6: "my kisses . . . *Seals of love* but seal'd in vain."

8 *Robb'd others' . . . rents*] Sought intercourse with married men. Cf. Daniel's *Complaint of Rosamond* (1592), 755-756: "And in uncleanness ever have been fed By the revenue of a wanton bed," and *Lucrece*, 1619-1620: "Dear husband, in the interest of thy bed A stranger came."

SONNETS

If thou dost seek to have what thou dost hide,
By self-example mayst thou be denied!

CXLIII

Lo, as a careful housewife runs to catch
One of her feather'd creatures broke away,
Sets down her babe, and makes all swift dispatch
In pursuit of the thing she would have stay;
Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent
To follow that which flies before her face,
Not prizing her poor infant's discontent:
So runn'st thou after that which flies from thee,
Whilst I thy babe chase thee afar behind;
But if thou catch thy hope, turn back to me,
And play the mother's part, kiss me, be kind:
So will I pray that thou mayst have thy *Will*,
If thou turn back and my loud crying still.

10

13 *If thou . . . dost hide*] If thou then wouldst have of me that love which thou now hidest away from me, which thou now declinest to give me.

CXLIII, 3 *Sets down her babe*] For the imagery cf. xxii, 11-12, *supra*, where the poet promises to bear and keep his beloved's heart "so chary As tender nurse *her babe* from faring ill."

13 *Will*] This word is italicised with a capital letter in the Quarto, and a pun is commonly detected as in *Sonnets* cxxxv and cxxxvi, *supra*. "Thou mayst have thy *Will*" is a variant on the current catch-phrase "A woman will have her will" already employed, cxxxv, 1, *supra*, and here again seems to be a pun on the poet's Christian name. The moral of the sonnet is somewhat equivocal. The poet presents his mistress as a country housewife, who sets down himself, "her babe," to catch a "feather'd creature" who

SONNETS

CXLIV

Two loves I have of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair,
The worser spirit a woman colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my angel be turn'd fiend
Suspect I may, yet not directly tell;

10

flies out of her poultry-yard. The poet so far from regarding the escaping thing as a serious rival wishes the woman success in the chase on condition that she will then come back and kiss his tears away. There is some suggestion of a "menage à trois"; see xl, *supra*, and note. But doubt is permissible whether the "feather'd creature" could portend real danger to the good relations of the woman and her "babe."

CXLIV This sonnet is the second poem in *Pass. Pilg.* of 1599, with some slight textual variations there noted. For the conflict between the poet's affection for friend and mistress see xl, *supra*, and note, and cf. xlii, xliii, cxxxii, and cxxxiii.

2 *suggest*] tempt.

6 *Tempteth . . . from my side*] Cf. *Othello*, V, ii, 211: "Yea, curse his better angel from his side," and Drayton's *Idca* (1599), Sonnet xxii:

"An evil spirit, your beauty, haunts me still . . .
Which ceaseth not to tempt me to each ill; . . .
Thus am I still provoked to every evil
By that good-wicked spirit, sweet angel-devil."

Mark Antony calls Brutus "*Cæsar's angel*" (*Jul. Cæs.*, III, ii, 181). *side*] Thus *Pass. Pilg.* The 1609 Quarto reads wrongly *sight*.

9 *And whether . . . fiend*] Cf. Jodelle's *Contr' Amours*, Sonnet vi, "*Fai. sant d'un diable un ange.*"

SONNETS

But being both from me, both to each friend,
 I guess one angel in another's hell :
 Yet this shall I ne'er know, but live in doubt,
 Till my bad angel fire my good one out.

CXLV

Those lips that Love's own hand did make
 Breathed forth the sound that said "I hate,"
 To me that languish'd for her sake:
 But when she saw my woeful state,
 Straight in her heart did mercy come,
 Chiding that tongue that ever sweet
 Was used in giving gentle doom;
 And taught it thus anew to greet;
 "I hate" she alter'd with an end,
 That follow'd it as gentle day
 Doth follow night, who, like a fiend,
 From heaven to hell is flown away;
 "I hate" from hate away she threw,
 And saved my life, saying "not you."

10

14 *fire . . . out*] The expression which had a literary character in Shakespeare's day is now a vulgarism. So Guilpin's *Skialetheia* (1598, ed. Grosart, p. 17): "But Ile be loth (wench) to be *fired out*." See *Lear*, V, iii, 23, and note. Cf. *Athenæum*, January 19, 1901.

CXLV This sonnet is in octosyllabics, like Lyly's familiar song "Cupid and my Campaspe played," which is also in fourteen lines but, unlike the present poem, is in couplets. The temper of the two poems is similar.

11-12 *night, who . . . is flown away*] Cf. *Lucrece*, 1081-1082: "*solemn night with slow sad gait descended To ugly hell.*"

13-14 "*I hate*" . . . "*not you*"] She deprived the words "I hate" of the

SONNETS

CXLVI

Poor soul, the centre of my sinful earth,
 . . . these rebel powers that thee array,
 Why dost thou pine within and suffer dearth,
 Painting thy outward walls so costly gay?
 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend?
 Shall worms, inheritors of this excess,
 Eat up thy charge? is this thy body's end?
 Then, soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more:

10

tragic consequence of hate by adding the words "not you." A like quibble in which the negative particle "not" is employed to identical purpose is in *Lucrece*, lines 1534-1540.

CXLVI, 1-2 *Poor soul . . . array*] There is an obvious corruption here. The Quarto repeats by a typographical error at the beginning of the second line *My sinful earth* from the end of the first line. Malone's suggestion of *Fool'd by those rebel powers*, etc., seems as good as any. "Array" is occasionally found in the sense of "afflict" or "torment," which would suit the context. But the ordinary meaning of "clothe" or "adorn" seems alone consistent with the "costly gay" ornament in which, according to line 4, the powers of sin have invested the soul's external home. Cf. for the relation between the soul and the body *Rom. and Jul.*, II, i, 1-2: "Can I go forward when my heart is here? Turn back, dull *earth*, and find thy *centre* out." See also *Merch. of Ven.*, V, i, 64-66: "Such harmony is in immortal souls; But whilst this *muddy* vesture of decay Doth grossly close it in, we cannot hear it."

10 *aggravate*] increase.

11 *Buy terms divine . . . of dross*] Buy long periods of divine salvation

SONNETS

So shalt thou feed on Death, that feeds on men,
And Death once dead, there's no more dying then.

CXLVII

My love is as a fever, longing still
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And frantic-mad with evermore unrest; 10
My thoughts and my discourse as madmen's are,
At random from the truth vainly express'd;
 For I have sworn thee fair, and thought thee
 bright,
 Who art as black as hell, as dark as night.

-
- by disposing of all hours wasted in sensual indulgence. Cf. Ovid's *Metam.*, xv (Golding's transl., 1612, p. 185 b): "filthy drosse of earth."
 CXLVII, 5 *My reason, the physician to my love*] Cf. *M. Wives*, II, i, 5: "though Love use Reason for his physician, he admits him not for his counsellor."
 7-8 *I desperate now . . . did except*] My desperate case proves that love, which took exception to the physic of reason, is death.
 9 *Past cure . . . past care*] This common proverb is quoted in *L. L. L.*, V, ii, 28.
 10-11 *And frantic-mad . . . as madmen's are*] Cf. Drayton's *Idea*, 1594, No. xliii: "But still distracted in Love's lunacy, And Bedlam-like thus raving in my grief. Now rail upon her hair," etc.
 14 *Who art as black as hell . . . night*] Cf. cxxvii, *supra*, and notes.

SONNETS

CXLVIII

O me, what eyes hath Love put in my head,
 Which have no correspondence with true sight!
 Or, if they have, where is my judgement fled,
 That censures falsely what they see aright?
 If that be fair whereon my false eyes dote,
 What means the world to say it is not so?
 If it be not, then love doth well denote
 Love's eye is not so true as all men's: no,
 How can it? O, how can Love's eye be true,
 That is so vex'd with watching and with tears? 10
 No marvel then, though I mistake my view;
 The sun itself sees not till heaven clears.

O cunning Love! with tears thou keep'st me blind,
 Lest eyes well-seeing thy foul faults should find.

CXLIX

Canst thou, O cruel! say I love thee not,
 When I against myself with thee partake?
 Do I not think on thee, when I forgot
 Am of myself, all tyrant, for thy sake?

CXLVIII, 4 *censures*] judges.

8 *Love's eye . . . no.*] No particular sanctity attaches to this perplexing punctuation of the Quarto. The colon looks like a typographical superfluity and may well take the place of the comma after *no*. A pun on "eye" and "aye," the affirmative particle, seems obviously intended.

CXLIX, 2 *When I . . . partake*] Cf. xlix, 11 and lxxxviii, 3, *supra*. "Partake" means "take part." See *1 Hen. VI*, II, iv, 100: "Your *partaker* [*i. e.*, partisan] Pole."

3-4 *when I forgot . . . for thy sake*] when I forgot that I have interests of my own, in my zeal for thee, complete tyrant that thou art.

SONNETS

Who hateth thee that I do call my friend?
On whom frown'st thou that I do fawn upon?
Nay, if thou lour'st on me, do I not spend
Revenge upon myself with present moan?
What merit do I in myself respect,
That is so proud thy service to despise,
When all my best doth worship thy defect,
Commanded by the motion of thine eyes?

10

But, love, hate on, for now I know thy mind;
Those that can see thou lovest, and I am blind.

CL

O, from what power hast thou this powerful might
With insufficiency my heart to sway?
To make me give the lie to my true sight,
And swear that brightness doth not grace the day?
Whence hast thou this becoming of things ill,
That in the very refuse of thy deeds
There is such strength and warrantise of skill,
That, in my mind, thy worst all best exceeds?

CL For this vituperative sonnet, cf. cxxxvii, *supra*.

2 *With insufficiency*] By dint of defect.

5 *this becoming of things ill*] this grace of rendering seemly evil things.

See *Ant. and Cleop.*, I, iii, 96: "my becomings," *i. e.*, things that become me, my graces. At cxxvii, 13: "*becoming* of [*i. e.*, gracing] their woe," a like significance attaches to the verb "become." For the general sentiment cf. xl, 13, *supra*: "Lascivious *grace*, in whom *all ill well shows*"; and xcv, 12; also *Ant. and Cleop.*, II, ii, 242-243: "vilest things *Become* themselves in her."

7 *warrantise*] warranty, warrant.

SONNETS

Who taught thee how to make me love thee more,
The more I hear and see just cause of hate? 10
O, though I love what others do abhor,
With others thou shouldst not abhor my state:
 If thy unworthiness raised love in me,
 More worthy I to be beloved of thee.

CLI

Love is too young to know what conscience is;
Yet who knows not conscience is born of love?
Then, gentle cheater, urge not my amiss,
Lest guilty of my faults thy sweet self prove:
For, thou betraying me, I do betray
My nobler part to my gross body's treason;
My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,
But rising at thy name doth point out thee 10
As his triumphant prize. Proud of this pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.
 No want of conscience hold it that I call
 Her "love" for whose dear love I rise and fall.

CLII

In loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing;
In act thy bed-vow broke, and new faith torn,
In vowing new hate after new love bearing.

CLI, 3 *my amiss*] my fault; cf. xxxv, 7, *supra*.

CLII, 2 *twice forsworn*] The lady has not only played the poet false, but her husband as well.

SONNETS

But why of two oaths' breach do I accuse thee,
 When I break twenty? I am perjured most;
 For all my vows are oaths but to misuse thee,
 And all my honest faith in thee is lost:
 For I have sworn deep oaths of thy deep kindness,
 Oaths of thy love, thy truth, thy constancy;
 And, to enlighten thee, gave eyes to blindness,
 Or made them swear against the thing they see;
 For I have sworn thee fair; more perjured I,
 To swear against the truth so foul a lie!

10

CLIII

Cupid laid by his brand and fell asleep:
 A maid of Dian's this advantage found,
 And his love-kindling fire did quickly steep
 In a cold valley-fountain of that ground;
 Which borrow'd from this holy fire of Love
 A dateless lively heat, still to endure,

11 *to enlighten thee . . . to blindness*] in order to invest thee with light and beauty, sacrifices my powers of vision. I deliberately shut my eyes, so that I might think thy ugliness beauty.

CLIII This poem, like the one that follows, adapts an epigram in the Palatine Anthology, ix, 627, which was translated into Latin in *Selecta Epigrammata*, Basle, 1529. The Greek lines relate how Cupid while asleep gave his torch to the keeping of nymphs, who, thinking to put out its fire, plunged it into the water with the result that it heated the water for all time. The conceit is very common in Renaissance poetry. The poet's attribution of permanent curative properties to the fountain fired by Cupid's torch is a late amplification of the Greek epigram. Cf. Fletcher's *Licia* (1593), xxvii, 11-12: "Now by her [*i. e.*, Love's] means it [*i. e.*, the water] purchased hath that bliss Which all diseases quickly can remove." Cf. cliv, 11-12, *infra*.

6 *dateless*] endless, lasting; cf. xxx, 6.

SONNETS

And grew a seething bath, which yet men prove
Against strange maladies a sovereign cure.
But at my mistress' eye Love's brand new-fired,
The boy for trial needs would touch my breast; 10
I, sick withal, the help of bath desired,
And thither hied, a sad distemper'd guest,
But found no cure: the bath for my help lies
Where Cupid got new fire, my mistress' eyes.

CLIV

The little Love-god lying once asleep
Laid by his side his heart-inflaming brand,
Whilst many nymphs that vow'd chaste life to keep
Came tripping by; but in her maiden hand
The fairest votary took up that fire
Which many legions of true hearts had warm'd;
And so the general of hot desire
Was sleeping by a virgin hand disarm'd.
This brand she quenched in a cool well by,
Which from Love's fire took heat perpetual, 10
Growing a bath and healthful remedy
For men diseased; but I, my mistress' thrall,
Came there for cure, and this by that I prove,
Love's fire heats water, water cools not love.

8 *Against . . . a sovereign cure*] Cf. *Venus and Adonis*, 916: "'Gainst
venomed sores the only sovereign plaster."

CLIV, 7 *general*] commander-in-chief.

11-12 *a bath . . . For men diseased*] Cf. cliii, 7-8, *supra*.

13 *this by that I prove*] I draw from such facts as I have given the
following conclusion.

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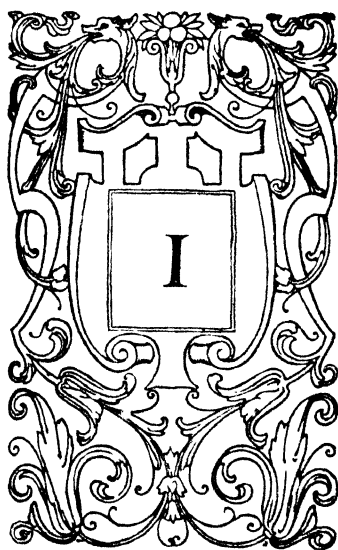
WITH A SPECIAL INTRODUCTION BY ALFRED AUSTIN
AND AN ORIGINAL FRONTISPIECE BY GERTRUDE DEMAIN HAMMOND

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INTRODUCTION



HAVE always been disposed to think that collaboration on the part of several authors in the production of a work of importance should, where it is possible, be avoided; since the probable incompatibility of their views, to say nothing of the inequality of their style, thus only increases the confused estimate concerning Literature already too prevalent in the present Age. But to write of Shakespeare, under whatever conditions, is a privilege for any one, and for the writer of this Introduction to have an opportunity of doing so for American readers is a peculiarly attractive temptation.¹

¹ What may be considered to be the well-established facts concerning the life and writings of Shakespeare are, in the opinion of the writer, to be found in Mr. Sidney Lee's erudite, comprehensive, and wholly admirable work on

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The germs of Shakespeare's mature and fully developed genius are to be traced in his earliest acknowledged writings, "Venus and Adonis," "The Rape of Lucrece," and the "Sonnets"; for, while these unmistakably manifest both striking dramatic power and a copious rhetoric, the most majestic and terrible of his Tragedies exhibit, in the construction and music of their blank verse, the lyrical note running so bewitchingly through the first utterances of his Muse, which resembles the nightingale, that most variously gifted of songbirds, in its power to express the singing quality equally in the rise, the prolongation, and the fall of its voice, in its sadness no less than in its joy, in its most woeful as in its most amorous and exultant descants. This persistently lyrical quality in Shakespeare's blank verse has not, as far as I have observed, ever been indicated as it should be; and this can be done only by comparing it with the blank verse of other greatly esteemed English Poets, and likewise with the rhymed verse of Shakespeare himself. A few examples must here suffice, by reason of the limited dimensions of space at one's disposal. Let us open Milton and Shakespeare quite accidentally, and cite the passages on which one's eye happens first to fall.

"Thus talking, hand in hand alone they passed
On to their blissful bower; it was a place
Chosen by the sovereign Planter, when he framed
All things to man's delightful use: the roof

the subject; and, in all I shall say, it will be assumed that the reader is familiar with that volume. Those who are not, if there be such, should become so, at once.

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Of thickest covert was inwoven shade,
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf."

"Paradise Lost," Book IV.

"*Dalila*. I see thou are implacable, more deaf
To prayers than winds and seas, yet winds to seas
Are reconciled at length, and sea to shore.
Thy anger unappeasable still rages,
Eternal tempest never to be calmed."

"Samson Agonistes."

"*Portia*. The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.¹
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awaked."

"The Merchant of Venice," Act V, sc. 1.

"*Lear*. Blow, winds, and crack your cheeks! Rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt-couriers to oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Smite flat the thick rotundity o' the world!
Crack nature's moulds, all germens spill at once
That make ingrateful man!"

"King Lear," Act III, sc. 2.

¹ Shakespeare perforce must have been well aware that the nightingale does sing by day just as much as by night, but doubtless wished to convey that it pauses, or might just as well pause, in its singing when geese begin to cackle.

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If a person, after comparing the above first and second with the third and fourth citations, does not note an essential musical difference between them, there is nothing more to be said to him, and one only thinks to oneself that he has an imperfect ear for the delicacies and distinctions in the structure and sound of verse. The first and second quotations march steadily on, like well-drilled battalions, at a majestic even pace. The third and fourth undulate, as they rush, pause, loiter, hurry on, like the course of a river. The former have a certain stately inflexibility in them. The latter are throughout flexible even in their potency; flexible as is also the following passage, equally selected at chance from "Venus and Adonis":—

"Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use,
Herbs for their smell, and sappy plants to bear :
Things growing to themselves are growth's abuse :
Seeds spring from seeds and beauty breedeth beauty ;
Thou wast begot ; to get it is thy duty."

If one had space in which to quote passages from the blank verse of Wordsworth, Tennyson, and even Shelley, all of whom are exquisite lyrical poets, when writing what are called lyrics proper, the same distinction would be observed by those who are capable of such observation. It might be interesting, on some suitable occasion, to enter more minutely and exhaustively into the radical causes of this difference in the blank verse of Shakespeare and that of most other English poets of eminence. Here it must suffice to remark that, while there is a certain artistic

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craft and conscious intention discernible in the latter, Shakespeare's blank verse is a perfectly natural utterance, as natural to him as the most ordinary prose utterances are to other people. I remember that, sitting one afternoon with Tennyson in his garden at Aldworth, and citing with sincere admiration two lines of "Locksley Hall," I ventured to add that there was in one of them what I feared he would now regard as a slight blemish, though I myself did not regard it as such. "What is that?" he asked with solicitude, and I indicated it. "You are quite right," he observed. "No, I am not," I ventured to reply, "and you are quite wrong, in my opinion, for regarding it as a blemish. But you have laid an additional burden, for some time to come, on all English poets, by your craving for perfection and finish." With quick sensitiveness, he pressed my arm, and said, "But it is n't artificial, is it?" Well aware of his sensitiveness, I answered, "Yes, it is; but I suppose it is the proper artifice." In Shakespeare there was no artifice. He is the most natural of writers, and fortunately for himself, as for us, he could afford to be so. In him, "the art itself is nature."

It would be just as easy to establish the other proposition that, in the rhymed and more confessedly lyrical verse of his earlier poems, Shakespeare manifested the germs of that dramatic or objective power, and that copious rhetoric, so conspicuous in his dramas. That the bulk of the "Sonnets" represent not what Shakespeare himself personally felt at the time of writing them, but rather what other people would feel in the circumstances supposed,

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I think no one can well doubt after reading the evidence Mr. Sidney Lee marshals in support of that view, provided he be capable of weighing evidence rightly and dispassionately. They are essentially objective, and give expression to states of mind and feeling which, in those days, it was thought becoming, and even necessary, that a young writer advancing claims to be regarded as a poet should entertain; and Shakespeare, born dramatist and born actor as he was, threw himself by virtue of his imagination and his rich, ready vocabulary into those feelings with such complete success that the incautious have built on the "Sonnets" speculations and even theories that lack all foundation, when once the true and full nature of his genius is apprehended. Similarly, in "Venus and Adonis" and "The Rape of Lucrece," he manifests that ample command of language and that power of preserving an almost hard and fast line between one character and another so conspicuous in his plays; though it should be added that, even in these last, he sacrifices the distinction without hesitation or scruple, where not to do so would hamper the action of the piece; action, or the unfolding of the story, being the most important matter in a stage-play.

It is often said that we know nothing about Shakespeare, the man. It seems to me there is no one about whom I know so much. For what is knowledge respecting a person? Is it the precise day of his birth, and of his death? Is it the colour of his hair and eyes, the exact number of his inches in height and chest measurement, or the customary style of his dress? These may

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be interesting matters for the curious, but they are scarcely the essential or really instructive facts concerning a man. The essential and most informing things respecting him are what he thought and felt, what he said when he truly meant what he was saying, what was the main occupation and what the general tenor of his life, what his reputed disposition, and what his conduct in the practical every-day affairs of existence. Bearing the above distinction in mind, let us ask what we know for certain concerning Shakespeare.

1st. As to the time and date in which he lived and wrote.

2d. The social conditions, according to the ideas and educational opportunities of his time, in which he was born.

3d. What kind of woman he married, and how did the marriage he contracted, as the phrase is, turn out, and to what extent, and in what manner, did it influence his life and his conduct towards his children.

4th. What were his views as to Life, Government, Law, Society, external Nature, Art, the relation of Man and Woman, and finally as to the World not seen, and necessarily, therefore, only surmised.

To answer these questions in the above order, Shakespeare was born in A.D. 1564, in the reign of Queen Elizabeth, and died in 1616, in the reign of James I; but his principal works were written between 1591 and 1611, or between his twenty-seventh and forty-seventh year. The period covered by these dates was the very height and heart of the Epoch of the Renaissance in

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England, following swiftly on what is called the Reformation, justly described by Tennyson as a "spacious time." It is no slight advantage for a man, and for a poet especially, to live in a spacious as contra-distinguished from a narrow and quietistic age. But the advantage fully avails only a poet who has, at one and the same time, a due admixture of Receptivity and Resistance; and Shakespeare possessed both those qualities in about equal proportion. Endowed with too great an amount of Receptivity, he would have welcomed both the Reformation and the Renaissance with unquestioning and excessive enthusiasm. Gifted with too large a share of Resistance, he might have looked on them with displeasure and suspicion, and even have manifested prejudice and hostility towards them. Endued with a perfectly balanced mind, he confronted them with sympathetic but not servile hospitality, "looked before and after," as was his saying, and his own wont, and thoroughly understood them, as he understood all things that are to be in any way understood by mortals.

In the second place, Shakespeare was born, according to the ideas and educational opportunities of the England of that day, in a relatively humble but certainly not a lowly rank of life, and came of people self-respecting and respected, thoroughly well-grounded in reading, writing, and arithmetic, and who deemed it their duty, and a point of class honour, to give their sons the opportunities of book education afforded by the local Grammar School, whereby they could obtain an ample knowledge of their own tongue, and a smattering of Latin and

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French. Moreover, rich territorial noblemen were inviting to their country seats at that time Italian craftsmen, imbued with the architectural principles and decorative ideas of the Renaissance; and from these intelligent workers Englishmen in much the same station of life had opportunities of hearing something of Italy and other Continental countries and languages, in our day denied to people in the absence of foreign travel. Moreover, a Priesthood, both Secular and Regular, still not wholly severed from Rome, had much non-insular information of no small educational service to Englishmen, who, in every age, as all the world knows, are somewhat prone to insularity of knowledge and feeling.

Such were some of the educational opportunities offered to Shakespeare; and one may be quite sure that, bringing into the world with him the electrically quick apprehension of Genius, he quickly turned them to account, to an extent denied to the average human being. No surprise, therefore, need be felt, though it is so often expressed, at the apparently wide knowledge of men, things, and books shown by Shakespeare from the first moment at which he began to write. Far from moving about, in Wordsworth's well-known phrase, in worlds not realised, he realised them very early in life, and instinctively idealised them by what in later years he called, through the mouth of Prospero, "my so potent Art," in other words, his transforming Imagination. But scholastic teaching, mere book-learning, and even converse with men of diverse tongues and nationalities, did

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not by any means constitute the main and most valuable ingredients in Shakespeare's early education. I have spoken of the rank of life in which he was born ; and it is an inexpressible advantage to a poet of great native genius to pass the earlier years of his life among people of not too lowly a condition to have any but a small and narrow view of existence shut out from them, withal of not so lofty and comfortable a condition as to be more or less divorced by artificial manners and restraints from the frank manifestations of human nature, to take all that happens to them, and all they see and hear, as a matter of course, and to lack the spur and stimulus of a desire for personal improvement and advancement. No English poet who can be accurately described as of great eminence came of an absolutely ignorant, uneducated stock, and only one English poet of what is called in England the higher titular rank — Byron — can be justly described as a poet of conspicuous distinction. But Byron, in addition to his own volcanic genius, was not handicapped in any disadvantageous degree by the native accident of being a peer. His family was relatively obscure, and its means were narrow ; and had he not filled the world with his fame as a poet, he would, merely as the Lord Byron of the period, have been known even by name to not one in ten thousand of his countrymen. It was one of the great native advantages of Shakespeare that he came of people half-yeomen, half-tradesmen, had a sound, thorough, grammar-school education, and that his original condition necessitated his consorting, in early life, with men and women who make no attempt to conceal

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their thoughts, feelings, passions, and foibles, but who candidly manifest the human nature that is within them. Men and women in a lowly rank of life have frequently all the passions and weaknesses of Kings, Queens, Popes, and Statesmen; while these either lack the peculiar foibles of the former, or take infinite pains to dissemble them. Thus Shakespeare, who developed the highest, deepest, and widest Imagination, and likewise the most copious vocabulary ever possessed by a poet, had been made thoroughly acquainted, by the time he reached manhood, with the fundamental qualities and play of human nature. Finally, he grew up to adolescence in a town which we should now designate a mere village, by reason of its diminutive dimensions, and which, while possessed of Municipal Institutions, so ancient and so cherished in England, was little more than a rustic hamlet, surrounded by a practically endless expanse of fields, lanes, woods, and streams, where wild flowers and wild animals abounded; nor can we doubt that the thrush and the blackbird fluted and carrolled all through March and April, and the nightingale trilled all through May and most of June, within hearing of Shakespeare as he walked with his satchel "unwillingly to school," or was being introduced, under threat of the primitive ferule, to vulgar fractions and the elements of algebra. In what boys used to call play-hours he could wander wherever he listed; and he would not have been a poet at all had he not already been drawn by an overpowering love to the spots so enchantingly sung of by him in "As You Like It":—

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“ Under the greenwood tree,
Who loves to lie with me,
And tune his merry note
Unto the sweet bird’s throat,
Come hither, come hither, come hither ! ”

Even when he passed from Stratford-on-Avon to London, he found a city very different from the one we now know. Lanes, orchards, copses, meadows, and a noble river, were its immediate neighbours ; and to live in London towards the end of the sixteenth and at the beginning of the seventeenth century was not to live in what we now understand by a vast urban centre. Thus, throughout his whole life, he lived face to face and in close loving familiarity with external Nature, as surely every poet should do.

Thirdly, Shakespeare had the instructive experience of an early and scarcely ideal marriage. There is no evidence permitting us to conclude that the marriage was an unhappy one ; but Ann Hathaway was several years older than her husband, and had succumbed to the attractiveness of the young poet before the legal ratification of their troth. All we can safely presume is, and without attaching any blame to the wife, that the union was sufficiently uncongenial to Shakespeare to breed in him for a time, in early manhood, that restless and rebellious feeling which is perhaps indispensable to the full development and maturing of a poet’s genius. But we may be quite sure that, in this respect, as in all others, Shakespeare ended by establishing that harmony in his marriage relations and responsibilities which was

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the crowning mark of his majestically serene intellect, equable temper, and tolerant imagination. In the welfare of his children he manifested a solicitous and unintermitted interest.

To return anything approaching to an adequate answer to the fourth question propounded above would require more space than can be dedicated to the whole of this introductory paper. It must therefore be brief but, I hope, not altogether without suggestiveness. Some persons may perhaps be disposed to ask how it is possible to gather what a Poet himself thinks about Life, Government, Society, the proper relation of the sexes, and the After-world, from his works, when those works are almost wholly dramatic and, it is universally allowed, objective, and devoted to the unfolding of action through character and circumstance. My reply must be that the reader who cannot, as a rule, distinguish between the situations and occasions when Shakespeare is saying only what the situation and occasion dramatically demanded should be said, and those on which, together with complying with that imperative obligation, he is saying what he himself thought on the subject, sees only half-way into Shakespeare's mind and meaning. Three examples must suffice for the illustration and enforcement of this. In the well-known speech of Claudio in "Measure for Measure," beginning

"Ay, but to die and go we know not where,"

and in the course of which Claudio describes the posthumous punishments that "lawless and uncertain spirits

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imagine," can any one doubt he is listening as much to Shakespeare's voice as to Claudio's? Again, when, in "King Lear," we are told

" Men must endure
Their going hence, even as their coming hither :
Ripeness is all,"

it is obvious that it is Shakespeare, even more than Edgar, who is speaking. When, at the end of "The Taming of the Shrew," Katherine delivers her final sentiments on the proper relation of the sexes, one knows one is harkening to the deep-seated convictions of Shakespeare himself. Finally, when, in "Troilus and Cressida" the wise Ulysses says

"Take but degree away, untune that string,
And hark what discord follows,"

pure white light is cast on the opinions of Shakespeare respecting Law, Government, and Society. The Röntgen rays of true, penetrating criticism enable one to know Shakespeare, as the phrase is, through and through, better than any other person.

My last observation here will be one I never tire of repeating, since it has as yet met with only imperfect welcome, because it runs counter to the tastes of this Age, which happily is not the ultimate Court of Appeal on such matters, that the essential greatness of a Poet depends not on mere emotional Fancy, but on the combined capacity to have a thorough and complete apprehension of persons, things, human nature, and life generally as

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they are, and then to transform and transfigure these into Poetry by an all-powerful Imagination, assisted by an appropriate and inexhaustible vocabulary. It is because in Shakespeare that combination is consummate, he is the greatest of all Poets.

ALFRED AUSTIN.

VENUS AND ADONIS¹

Vilia miretur vulgus; mihi flavus Apollo
Pocula Castalia plena ministret aqua.²

¹ This poem, the earliest of Shakespeare's works to be published, was first issued in Quarto in 1593. Another Quarto edition appeared in 1594, and there were octavo reprints of 1596, 1599, 1600, 1602 (two issues), 1617, 1620, 1627 (Edinburgh), 1630 (two issues), 1636; a chap-book reissue came out in 1675.

² Ovid, *Amores*, Lib. I. elegy xv, ll. 35-36. An English verse translation of selections from Ovid's *Amores* appeared in a volume entitled "Epigrammes and Elegies. By I[ohn] D[avies] and C[hristopher] M[arlowe]." Though undated, the book seems to have been published about 1597. The rendering of Ovid's *Amores* is there assigned to Marlowe, and Shakespeare's quotation is there translated thus:—

Let base conceited wits admire vile things;
Fair Phœbus lead me to the Muses' springs.

Marlowe died June 1, 1593, and this rendering must, on the supposition of his authorship, have anticipated the composition of *Venus and Adonis*. A revised and corrected version of the same translation of the elegy is placed on the lips of the character called Ovid, at the close of the first scene of Ben Jonson's *Poetaster*, 1602. Jonson was doubtless responsible for the revised version, in which Shakespeare's motto is rendered quite differently, thus:

Kneele hinde to trash: me let bright Phœbus swell,
With cups full flowing from the Muses well.

TO THE
RIGHT HONORABLE HENRIE WRIOTHESLEY,
EARLE OF SOUTHAMPTON, AND BARON OF TITCHFIELD.¹

Right Honourable,

I know not how I shall offend in dedicating my vnpolisht lines to your Lordship, nor how the worlde will censure me for choosing so strong a proppe to support so weake a burthen, onelye if your Honour seeme but pleased, I account my selfe highly praised, and vowe to take aduantage of all idle houres, till I haue honoured you with some grauer labour.² But if the first heire³ of my inuention proue deformed, I shall be sorie it had so noble a god-father: and neuer after eare⁴ so barren a land, for fear it yeeld me still so bad a haruest, I leaue it to your Honourable suruey, and your Honor to your hearts content which I wish may alwaies answere your owne wish, and the worlds hopefull expectation.⁵

Your Honors in all dutie,

William Shakespeare.

¹ Lord Southampton, born on October 6, 1573, succeeded his father, the second Earl of Southampton, just before his eighth birthday, and was nineteen and a half years old when Shakespeare addressed this letter to him. An intimate associate of the Earl of Essex from youth upwards, he was already prominent in court circles, where his handsome person and brilliant accomplishments brought him the favour of Queen Elizabeth. From 1593 onwards numerous dedications attest his devotion to literature and its authors, with whom he lived on great terms of intimacy. He suffered imprisonment from 1601 to 1603 owing to his complicity in Essex's rebellion, but was restored to favour by King James I. He died on November 10, 1624.

² This vow was fulfilled by the production a year later in 1594 of Shakespeare's second narrative poem, *The Rape of Lucrece*, which was also dedicated to the Earl of Southampton.

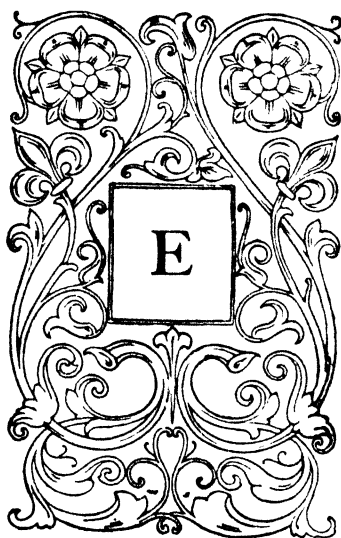
³ These words can only mean that this poem was Shakespeare's first literary design. It was certainly the first work of his to be published. But before its publication he had written at least four original plays, *viz.*: *Love's Labour's Lost*, *The Two Gentlemen of Verona*, *A Comedy of Errors*, and *Romeo and Juliet*, and had revised as many more by other hands, *viz.*, *Titus Andronicus*, and the three parts of *Henry VI*.

⁴ *eare*] plough; cf. *Sonnet* iii, 5: "unear'd."

⁵ A reference to the Earl of Southampton's youthful promise.



VENUS AND ADONIS



VEN AS THE SUN WITH
purple-colour'd face
Had ta'en his last leave of the
weeping morn,
Rose-cheek'd Adonis hied him
to the chase;
Hunting he loved, but love he
laugh'd to scorn:

Sick-thoughted Venus makes
amain unto him,

And like a bold-faced suitor
'gins to woo him.

"Thrice fairer than myself,"
thus she began,

"The field's chief flower, sweet above compare,
Stain to all nymphs, more lovely than a man,
More white and red than doves or roses are;

10

1-2 *Even as the sun . . . the weeping morn*] These lines are quoted
derisively by the love-sick Gullio in the first part of *The Returne*

20

[4]

VENUS AND ADONIS

With this she seizeth on his sweating palm,
The precedent of pith and livelihood,
And, trembling in her passion, calls it balm,
Earth's sovereign salve to do a goddess good:
 Being so enraged, desire doth lend her force
 Courageously to pluck him from his horse.

30

Over one arm the lusty courser's rein,
Under her other was the tender boy,
Who blush'd and pouted in a dull disdain,
With leaden appetite, unapt to toy;
 She red and hot as coals of glowing fire,
 He red for shame, but frosty in desire.

The studded bridle on a ragged bough
Nimble she fastens — O, how quick is love! —
The steed is stalled up, and even now
To tie the rider she begins to prove:

40

 Backward she push'd him, as she would be thrust,
 And govern'd him in strength, though not in lust.

So soon was she along as he was down,
Each leaning on their elbows and their hips:
Now doth she stroke his cheek, now doth he frown,
And 'gins to chide, but soon she stops his lips;
 And kissing speaks, with lustful language broken,
 " If thou wilt chide, thy lips shall never open."

²⁶ *precedent*] prognostication or indication. Malone's correction of the Quarto reading *president*. Cf. *Lucrece*, 1261: "The *precedent* whereof." For lines 25-26 (the significance of a "sweating palm") cf. *Othello*, III, iv, 33-35: "This hand is moist, my lady. . . . This argues fruitfulness and liberal heart," and line 143, *infra*.

VENUS AND ADONIS

He burns with bashful shame; she with her tears
Doth quench the maiden burning of his cheeks; 50
Then with her windy sighs and golden hairs
To fan and blow them dry again she seeks:
 He saith she is immodest, blames her miss;
 What follows more she murders with a kiss.

Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh and bone,
Shaking her wings, devouring all in haste,
Till either gorge be stuff'd or prey be gone;
 Even so she kiss'd his brow, his cheek, his chin,
 And where she ends she doth anew begin. 60

Forced to content, but never to obey,
Panting he lies and breatheth in her face;
She feedeth on the steam as on a prey,
And calls it heavenly moisture, air of grace;
 Wishing her cheeks were gardens full of flowers,
 So they were dew'd with such distilling showers.

Look, how a bird lies tangled in a net,
So fasten'd in her arms Adonis lies;
Pure shame and awed resistance made him fret,
Which bred more beauty in his angry eyes: 70 |
 Rain added to a river that is rank
 Perforce will force it overflow the bank.

53 *miss*] amiss, fault, misbehaviour. Cf. *Sonnet xxxv*, 7: "salving thy amiss."

56 *Tires*] pecks with hungry eagerness. Cf. *3 Hen. VI*, I, i, 268-269: "like an empty eagle *Tire* on the flesh."

61 *to content*] to acquiesce.

71 *rank*] overfull, overflowing.

VENUS AND ADONIS

Still she entreats, and prettily entreats,
For to a pretty ear she tunes her tale;
Still is he sullen, still he lours and frets,
'Twixt crimson shame, and anger ashy-pale;
 Being red, she loves him best; and being white,
 Her best is better'd with a more delight.

Look how he can, she cannot choose but love;
And by her fair immortal hand she swears, 80
From his soft bosom never to remove,
Till he take truce with her contending tears,
 Which long have rain'd, making her cheeks all wet;
 And one sweet kiss shall pay this countless debt.

Upon this promise did he raise his chin,
Like a dive-dapper peering through a wave,
Who, being look'd on, ducks as quickly in;
So offers he to give what she did crave;
 But when her lips were ready for his pay,
 He winks, and turns his lips another way. 90

Never did passenger in summer's heat
More thirst for drink than she for this good turn.
Her help she sees, but help she cannot get;
She bathes in water, yet her fire must burn:
 "O, pity," 'gan she cry, "flint-hearted boy!
 'Tis but a kiss I beg; why art thou coy?"

84 *countless*] Cf. *Tit. Andr.*, V, iii, 156-159: "kiss for kiss . . . *Countless*
and infinite, yet would I pay them."

86 *dive-dapper*] the dabchick or little grebe.

90 *winks*] winces.

VENUS AND ADONIS

"I have been woo'd, as I entreat thee now,
Even by the stern and direful god of war,
Whose sinewy neck in battle ne'er did bow,
Who conquers where he comes in every jar; 100
 Yet hath he been my captive and my slave,
 And begg'd for that which thou unask'd shalt have.

"Over my altars hath he hung his lance,
His batter'd shield, his uncontrolled crest,
And for my sake hath learn'd to sport and dance,
To toy, to wanton, dally, smile and jest;
 Scorning his churlish drum and ensign red,
 Making my arms his field, his tent my bed.

"Thus he that overruled I overswayed,
Leading him prisoner in a red-rose chain: 110
Strong-temper'd steel is stronger strength obeyed,
Yet was he servile to my coy disdain.
 O, be not proud, nor brag not of thy might,
 For mastering her that foil'd the god of fight!

"Touch but my lips with those fair lips of thine —
Though mine be not so fair, yet are they red —
The kiss shall be thine own as well as mine:
What see'st thou in the ground? hold up thy head:
 Look in mine eyeballs, there thy beauty lies;
 Then why not lips on lips, since eyes in eyes? 120

100 *jar*] conflict.

110 *Leading . . . red-rose chain*] Cf. Ronsard, *Odes*, Bk. iv, Ode 23:
"Les muses lièrent un jour De chaines de roses Amour," a charming
paraphrase of Anacreon's Ode xix (Bergk) which Ronsard's con-
temporary, Remy Belleau, translated more literally.

VENUS AND ADONIS

“Art thou ashamed to kiss? then wink again,
And I will wink; so shall the day seem night;
Love keeps his revels where there are but twain;
Be bold to play, our sport is not in sight:
 These blue-vein’d violets whereon we lean
 Never can blab, nor know not what we mean.

“The tender spring upon thy tempting lip
Shews thee unripe; yet mayst thou well be tasted:
Make use of time, let not advantage slip;
Beauty within itself should not be wasted: 130
 Fair flowers that are not gather’d in their prime
 Rot and consume themselves in little time.

“Were I hard-favour’d, foul, or wrinkled-old,
Ill-nurtured, crooked, churlish, harsh in voice,

125 *blue-vein’d violets*] So Barnfield’s *Affectionate Shepherd* (1594), l. 176:
 “the blue-vein’d Violet.”

130 *Beauty . . . wasted*] So *Sonnet* ix, 11; see 163–174, *infra*, and note.

131–132 *Fair flowers . . . little time*] Another very hackneyed conceit
of the classicising poets of the Renaissance. Cf. Ovid, *Ars Amat.*,
ii, 115–116:

“Nec violae semper, nec hiantia lilia florent,
Et riget amissa spina relictæ rosa”

Both Wyatt and Surrey adapted the conceit, which the Elizabethans
employed to satiety. Cf. *Pass. Pilg.*, xiii. Ronsard’s rendering
(*Œuvres*, ed. Blanchemain, 1857, vol. i, p. 397) is especially char-
acteristic:

“Cela vous soit un exemple certain
Que vos beautez, bien qu’elles soient fleuries,
En peu de temps seront toutes flaitries,
Et, comme fleurs, periront tout soudain.”

134 *harsh in voice*] Cf. *Lear*, V, iii, 272–273: “Her voice was ever soft,
Gentle and low, an excellent thing in woman.”

VENUS AND ADONIS

O'erworn, despised, rheumatic and cold,
Thick-sighted, barren, lean, and lacking juice,
 Then mightst thou pause, for then I were not for
 thee;
But having no defects, why dost abhor me?

"Thou canst not see one wrinkle in my brow;
Mine eyes are grey and bright and quick in turning; 140
My beauty as the spring doth yearly grow,
My flesh is soft and plump, my marrow burning;
 My smooth moist hand, were it with thy hand felt,
 Would in thy palm dissolve, or seem to melt.

"Bid me discourse, I will enchant thine ear,
Or, like a fairy, trip upon the green,
Or, like a nymph, with long dishevell'd hair,
Dance on the sands, and yet no footing seen:
 Love is a spirit all compact of fire,
 Not gross to sink, but light, and will aspire. 150

"Witness this primrose bank whereon I lie;
These forceless flowers like sturdy trees support me;
Two strengthless doves will draw me through the sky,
From morn till night, even where I list to sport me:

140 *grey*] greyish-blue; a grey eye was reckoned a feature of beauty in women. Cf. *Rom. and Jul.*, II, iv, 42.

143 *moist hand*] See note on line 26, *supra*.

148 *Dance on the sands . . . seen*] Cf. *Tempest*, V, i, 34-35: "ye that on the *sands* with *printless foot* Do chase the ebbing Neptune."

149 *compact*] composed. Cf. *Com. of Errors*, III, ii, 22: "Being *compact* of credit, that you love us."

VENUS AND ADONIS

Is love so light, sweet boy, and may it be
That thou shouldst think it heavy unto thee?

“Is thine own heart to thine own face affected?

Can thy right hand seize love upon thy left?

Then woo thyself, be of thyself rejected,

Steal thine own freedom, and complain on theft.

160

Narcissus so himself himself forsook,

And died to kiss his shadow in the brook

“Torches are made to light, jewels to wear,

Dainties to taste, fresh beauty for the use,

Herbs for their smell, and sappy plants to bear;

Things growing to themselves are growth's abuse:

Seeds spring from seeds and beauty breedeth
beauty;

Thou wast begot; to get it is thy duty.

161-162 *Narcissus . . . in the brook*] A like illustration from Narcissus' fate figures in *Lucrece*, lines 265-266. According to the classical version of the tale in Ovid's *Metam.* (iii, 407 *seq.*), Narcissus did not drown himself, but was turned into a flower. Marlowe's account of Narcissus in *Hero and Leander* (Sestiad I, 74-76), doubtless suggests Shakespeare's allusion:—

[He] leapt into the water for a kiss
Of his own shadow, and despising many,
Died ere he could enjoy the love of any.

163-174 *Torches are . . . alive*] This theme of the duty of beauty to reproduce itself, which is mentioned *supra*, 130-133, and is developed later in lines 751-768, *infra*, is the main topic of Shakespeare's *Sonnets* i-xvii, and is also noticed in *Rom. and Jul.*, I, i, 210-218. Cf. *Sonnet* iv, 1-2: “Unthrifty loveliness, why dost thou spend Upon thyself thy beauty's legacy?” and *Rom. and Jul.*, I, i, 213-214: “O, she is rich in beauty, only poor That, when she dies, with beauty dies her store.”

VENUS AND ADONIS

“Upon the earth’s increase why shouldst thou feed,
Unless the earth with thy increase be fed? 170
By law of nature thou art bound to breed,
That thine may live when thou thyself art dead;
And so, in spite of death, thou dost survive,
In that thy likeness still is left alive.”

By this, the love-sick queen began to sweat,
For, where they lay, the shadow had forsook them,
And Titan, tired in the mid-day heat,
With burning eye did hotly overlook them,
Wishing Adonis had his team to guide,
So he were like him and by Venus’ side. 180

And now Adonis, with a lazy spright,
And with a heavy, dark, disliking eye,
His louring brows o’erwhelming his fair sight,
Like misty vapours when they blot the sky,
Souring his cheeks, cries “Fie, no more of love!
The sun doth burn my face; I must remove.”

177 *Titan, tired*] The sun, fatigued or weary. “Tired” is frequently found for “attired” (*i. e.*, clothed), but it is doubtful if the word be so employed here. Ovid repeatedly gives the sun the name Titan (cf. *Metam.*, i, 10), and Shakespeare often follows Ovid’s example. Only here and in *Rom. and Jul.*, II, iii, 4 (“*Titan’s* fiery wheels”) does Shakespeare mention Titan as driver of the chariot of the sun. That description echoes the early Greek myth which makes Hyperion, the sun’s charioteer, one of the family known as Titans.

185 *Souring his cheeks*] Causing his cheeks to turn pale with impatience. “Souring” suggests an image from sour milk. Cf. *Tim. of Ath.*, III, i, 53-54: “Has friendship such a faint and milky heart, It turns in less than two nights?”

VENUS AND ADONIS

“Ay me,” quoth Venus, “young, and so unkind!
What bare excuses makest thou to be gone!
I’ll sigh celestial breath, whose gentle wind
Shall cool the heat of this descending sun: 190
I’ll make a shadow for thee of my hairs;
If they burn too, I’ll quench them with my tears.

“The sun that shines from heaven shines but warm,
And, lo, I lie between that sun and thee:
The heat I have from thence doth little harm,
Thine eye darts forth the fire that burneth me;
And were I not immortal, life were done
Between this heavenly and earthly sun.

“Art thou obdurate, flinty, hard as steel?
Nay, more than flint, for stone at rain relenteth: 200
Art thou a woman’s son, and canst not feel
What ’tis to love? how want of love tormenteth?
O, had thy mother borne so hard a mind,
She had not brought forth thee, but died unkind.

“What am I, that thou shouldst condemn me this?
Or what great danger dwells upon my suit?
What were thy lips the worse for one poor kiss?
Speak, fair; but speak fair words, or else be mute:
Give me one kiss, I’ll give it thee again,
And one for interest, if thou wilt have twain. 210

204 *unkind*] without family, childless. Cf. *All ’s Well*, IV, ii, 8–10:
“you are cold and stern; And now you should be as your mother
was When your sweet self was got.”

205 *condemn me this*] contemptuously refuse me this favour. “This”
has the force of “thus,” which is read by the Tenth Quarto.

VENUS AND ADONIS

“Fie, lifeless picture, cold and senseless stone,
Well painted idol, image dull and dead,
Statue contenting but the eye alone,
Thing like a man, but of no woman bred!
Thou art no man, though of a man’s complexion,
For men will kiss even by their own direction.”

This said, impatience chokes her pleading tongue,
And swelling passion doth provoke a pause;
Red cheeks and fiery eyes blaze forth her wrong;
Being judge in love, she cannot right her cause: 220
And now she weeps, and now she fain would speak,
And now her sobs do her intendments break.

Sometimes she shakes her head, and then his hand,
Now gazeth she on him, now on the ground;
Sometimes her arms infold him like a band:
She would, he will not in her arms be bound;
And when from thence he struggles to be gone,
She locks her lily fingers one in one.

“Fondling,” she saith, “since I have hemm’d thee here
Within the circuit of this ivory pale, 230
I’ll be a park, and thou shalt be my deer;
Feed where thou wilt, on mountain or in dale:

222 *intendments*] intentions (of utterance). Cf. *As you like it*, I, i, 119:
“you might stay him from his *intendment*.”

230 *this ivory pale*] this enclosure of ivory skin. Cf. *Com. of Errors*, II, i,
100–101 (of an incensed husband): “too unruly deer he breaks the
pale, And *feeds* from home.”

VENUS AND ADONIS

Graze on my lips, and if those hills be dry,
Stray lower, where the pleasant fountains lie.

“Within this limit is relief enough,
Sweet bottom-grass and high delightful plain,
Round rising hillocks, brakes obscure and rough,
To shelter thee from tempest and from rain:
Then be my deer, since I am such a park;
No dog shall rouse thee, though a thousand
bark.”

240

At this Adonis smiles as in disdain,
That in each cheek appears a pretty dimple:
Love made those hollows, if himself were slain,
He might be buried in a tomb so simple;
Foreknowing well, if there he came to lie,
Why, there Love lived, and there he could not die.

These lovely caves, these round enchanting pits,
Open'd their mouths to swallow Venus' liking.
Being mad before, how doth she now for wits?
Struck dead at first, what needs a second striking? 250
Poor queen of love, in thine own law forlorn,
To love a cheek that smiles at thee in scorn!

Now which way shall she turn? what shall she say?
Her words are done, her woes the more increasing;

236 *bottom-grass*] luxuriant grass in the depths of a valley.

240 *rouse*] a hunting term technically employed in the chase of the *hart*.

See Wyndham's edition of *Shakespeare's Poems*, p. 213.

243 *if himself*] so that if he himself.

251 *in thine own law forlorn*] lost or ruined by the force of thine own law.

VENUS AND ADONIS

The time is spent, her object will away
And from her twining arms doth urge releasing.
 "Pity," she cries, "some favour, some remorse!"
 Away he springs, and hasteth to his horse.

But, lo, from forth a copse that neighbours by,
A breeding jennet, lusty, young and proud, 260
Adonis' trampling courser doth espy,
And forth she rushes, snorts and neighs aloud:
 The strong-neck'd steed, being tied unto a tree,
 Breaketh his rein and to her straight goes he.

Imperiously he leaps, he neighs, he bounds,
And now his woven girths he breaks asunder;
The bearing earth with his hard hoof he wounds,
Whose hollow womb resounds like heaven's thunder;
 The iron bit he crusheth 'tween his teeth,
 Controlling what he was controlled with. 270

His ears up-prick'd; his braided hanging mane
Upon his compass'd crest now stand on end;
His nostrils drink the air, and forth again,
As from a furnace, vapours doth he send:
 His eye, which scornfully glisters like fire,
 Shows his hot courage and his high desire.

Sometimes he trots, as if he told the steps,
With gentle majesty and modest pride;

257 *remorse*] compassion.

260 *jennet*] a small Spanish mare, a nag.

272 *compass'd*] rounded, arched. Cf. *Troil. and Cress.*, I, ii, 106: "the compassed window," i. e., bow window.

VENUS AND ADONIS

Anon he rears upright, curvets and leaps,
As who should say "Lo, thus my strength is tried; 280
And this I do to captivate the eye
Of the fair breeder that is standing by."

What recketh he his rider's angry stir,
His flattering "Holla" or his "Stand, I say"?
What cares he now for curb or pricking spur?
For rich caparisons or trappings gay?
He sees his love, and nothing else he sees,
For nothing else with his proud sight agrees.

Look, when a painter would surpass the life
In limning out a well proportion'd steed, 290
His art with nature's workmanship at strife
As if the dead the living should exceed;
So did this horse excel a common one
In shape, in courage, colour, pace and bone.

Round-hoof'd, short-jointed, fetlocks shag and long,
Broad breast, full eye, small head and nostril wide,
High crest, short ears, straight legs and passing strong,
Thin mane, thick tail, broad buttock, tender hide:
Look, what a horse should have he did not lack,
Save a proud rider on so proud a back. 300

279 *curvets*] prances.

284 "*Holla*"] Stop! Cf. *As you like it*, III, ii, 229-230: "Cry '*holla*' to thy tongue, . . . it *curvets* unseasonably." According to Cotgrave, *Fr.-Engl. Dict.*, "*Holla*" meant "Enough; soft, soft; no more of that, if you love me."

291 *His art . . . at strife*] Cf. line 11, *supra*, and note.

VENUS AND ADONIS

Sometime he scuds far off, and there he stares;
 Anon he starts at stirring of a feather;
 To bid the wind a base he now prepares,
 And whether he run or fly they know not whether;
 For through his mane and tail the high wind sings,
 Fanning the hairs, who wave like feather'd wings.

He looks upon his love and neighs unto her;
 She answers him, as if she knew his mind:
 Being proud, as females are, to see him woo her,
 She puts on outward strangeness, seems unkind, 310
 Spurns at his love and scorns the heat he feels,
 Beating his kind embracements with her heels.

Then, like a melancholy malcontent,
 He vails his tail, that, like a falling plume,
 Cool shadow to his melting buttock lent:
 He stamps, and bites the poor flies in his fume.
 His love, perceiving how he was enraged,
 Grew kinder, and his fury was assuaged.

His testy master goeth about to take him;
 When, lo, the unback'd breeder, full of fear, 320

- 303 *To bid the wind a base*] To challenge the wind in a running match.
 "Base" is a technical term in the game of "prisoner's base," in which
 a player bade or challenged another to run without being caught from
 one fixed bound or base to another in a farther corner of the field.
 Cf. *Two Gent.*, I, ii, 97: "Indeed, *I bid the base* for Proteus," and note.
- 310 *outward strangeness*] seeming shyness or backwardness. Cf. line 524,
infra, and *Sonnet lxxxix*, 8: "I will . . . look *strange*."
- 314 *vails*] lowers, droops. Cf. line 956, *infra*.
- 320 *unback'd*] unriden, virgin. Cf. line 419, *infra*: "The colt that's
back'd."

VENUS AND ADÓNIS

Jealous of catching, swiftly doth forsake him,
With her the horse, and left Adonis there :
 As they were mad, unto the wood they hie them,
 Out-stripping crows that strive to over-fly them.

All swoln with chafing, down Adonis sits,
Banning his boisterous and unruly beast :
And now the happy season once more fits,
That love-sick Love by pleading may be blest ;
 For lovers say, the heart hath treble wrong
 When it is barr'd the aidance of the tongue. 330

An oven that is stopp'd, or river stay'd,
Burneth more hotly, swelleth with more rage :
So of concealed sorrow may be said ;
Free vent of words love's fire doth assuage ;
 But when the heart's attorney once is mute,
 The client breaks, as desperate in his suit.

He sees her coming, and begins to glow,
Even as a dying coal revives with wind,
And with his bonnet hides his angry brow,
Looks on the dull earth with disturbed mind, 340
 Taking no notice that she is so nigh,
 For all askance he holds her in his eye.

321 *of catching*] of being caught.

330 *barr'd the aidance*] refused the aid. The common sentiment is finely expressed in *Mach.*, IV, iii, 209-210: "the grief that does not speak Whispers the o'er-fraught heart, and bids it break."

331-332 *An oven . . . more rage*] Cf. *Tit. And.*, II, iv, 36-37: "Sorrow concealed, like *an oven stopp'd*, Doth burn the heart to cinders."

335 *the heart's attorney*] the tongue. Cf. *Rich. III.*, IV, iv, 127: "Windy attorneys [*i. e.*, spoken words] to their *client* woes."

VENUS AND ADONIS

O, what a sight it was, wistly to view
How she came stealing to the wayward boy!
To note the fighting conflict of her hue,
How white and red each other did destroy!
But now her cheek was pale, and by and by
It flash'd forth fire, as lightning from the sky.

Now was she just before him as he sat,
And like a lowly lover down she kneels; 350
With one fair hand she heaveth up his hat,
Her other tender hand his fair cheek feels:
His tenderer cheek receives her soft hand's print,
As apt as new-fall'n snow takes any dint.

O, what a war of looks was then between them!
Her eyes petitioners to his eyes suing;
His eyes saw her eyes as they had not seen them;
Her eyes woo'd still, his eyes disdain'd the wooing:
And all this dumb play had his acts made plain
With tears, which chorus-like her eyes did rain. 360

Full gently now she takes him by the hand,
A lily prison'd in a gaol of snow,
Or ivory in an alabaster band;
So white a friend engirts so white a foe:

343 *wistly*] wistfully, eagerly.

346 *How white and red . . . destroy*] Cf. *Lucrece*, 71, and *T. of Shrew*, IV, v, 30: "Such war of *white and red* within her cheeks!"

359-360 *dumb play . . . chorus-like*] Reference is here made to the early devices of the dumb-show and the chorus which characterised the early drama. "His acts" (*i. e.*, its acts) forms part of the theatrical imagery.

362-363 *A lily . . . alabaster band*] Cf. Ovid, *Metam.*, iv, 354-355:

VENUS AND ADONIS

This beauteous combat, wilful and unwilling,
Show'd like two silver doves that sit a-billing.

Once more the engine of her thoughts began :

“O fairest mover on this mortal round,

Would thou wert as I am, and I a man,

My heart all whole as thine, thy heart my wound; 370

For one sweet look thy help I would assure thee,

Though nothing but my body's bane would cure
thee.”

“Give me my hand,” saith he; “why dost thou feel it?”

“Give me my heart,” saith she, “and thou shalt have it;

O, give it me, lest thy hard heart do steel it,

And being steel'd, soft sighs can never grave it:

Then love's deep groans I never shall regard,

Because Adonis' heart hath made mine hard.”

“In liquidis translucet aquis, ut eburnea siquis Signa tegat claro, vel candida lilia, vitro” (“The boy's white body shines in the transparent water, like ivory images or white lilies encased in clear glass”). So line 980, *infra*: “like pearls in glass.”

367 *the engine of her thoughts*] the tongue. Cf. *Tit. Andr.*, III, i, 82: “O, that delightful *engine of her thoughts*.”

368 *mover on this mortal round*] active agent (or being) on this earthly globe. “Movers” is similarly found in *Cor.*, I, v, 4. The line curiously resembles the first line of Sonnet iii in a French collection, *Le Tombeau de Robert et Antoine Le Cheualier* (Caen, 1591, p. 54): “Le Souuerain moteur de la ronde machine.”

370 *thy heart my wound*] thy heart wounded as mine is.

376 *And being steel'd . . . grave*] The figure is from the art of engraving on metal plates “grave” being used in the sense of “engrave” which is best effected on a surface that is softer than steel. Cf. *Lucrece*, 755.

“For shame,” he cries, “let go, and let me go;
My day’s delight is past, my horse is gone, 380
And ’t is your fault I am bereft him so:
I pray you hence, and leave me here alone;
For all my mind, my thought, my busy care,
Is how to get my palfrey from the mare.”

Thus she replies: “Thy palfrey, as he should,
Welcomes the warm approach of sweet desire:
Affection is a coal that must be cool’d;
Else, suffer’d, it will set the heart on fire:
The sea hath bounds, but deep desire hath none;
Therefore no marvel though thy horse be gone. 390

“How like a jade he stood, tied to the tree,
Servilely master’d with a leathern rein!
But when he saw his love, his youth’s fair fee,
He held such petty bondage in disdain;
Throwing the base thong from his bending crest,
Enfranchising his mouth, his back, his breast.

“Who sees his true-love in her naked bed,
Teaching the sheets a whiter hue than white,

388 *Else, suffer’d*] Otherwise, if it be suffered (to blaze), if it be not checked.

389 *The sea . . . hath none*] Cf. *Macb.*, IV, iii, 60–61: “but there’s no bottom, none, In my voluptuousness.”

393 *fee*] property in full ownership.

397 *her naked bed*] the bed where she lies naked. Kyd’s *Ieronimo* (1592) supplied the Elizabethan populace with many cant phrases, of which the best remembered is “What outcry calls me from *my naked bed*.”

398 *Teaching . . . than white*] Cf. *Cymb.*, II, ii, 16: “*whiter* than the sheets,” and *Lucrece*, 472: “Who o’er the *white sheets* peers her *whiter*

VENUS AND ADONIS

But, when his glutton eye so full hath fed,
His other agents aim at like delight? 400

Who is so faint, that dares not be so bold
To touch the fire, the weather being cold?

“Let me excuse thy courser, gentle boy;
And learn of him, I heartily beseech thee,
To take advantage on presented joy;
Though I were dumb, yet his proceedings teach thee:
O, learn to love; the lesson is but plain,
And once made perfect, never lost again.”

“I know not love,” quoth he, “nor will not know it,
Unless it be a boar, and then I chase it; 410
’Tis much to borrow, and I will not owe it;
My love to love is love but to disgrace it;
For I have heard it is a life in death,
That laughs, and weeps, and all but with a breath.

“Who wears a garment shapeless and unfinish’d?
Who plucks the bud before one leaf put forth?
If springing things be any jot diminish’d,
They wither in their prime, prove nothing worth:
The colt that’s back’d and burthen’d being young
Loseth his pride, and never waxeth strong. 420

“You hurt my hand with wringing; let us part,
And leave this idle theme, this bootless chat:

chin.” So Constable’s *Diana* (1592), Sonnet iv, 7: “*whiter skin with white sheet covered*” (ed. 1594, Decade II, Sonnet iii, 7).

412 *My love . . . disgrace it*] My inclination towards love is only a desire to make it contemptible.

VENUS AND ADONIS

Remove your siege from my unyielding heart;
To love's alarms it will not ope the gate:
Dismiss your vows, your feigned tears, your flattery;
For where a heart is hard they make no battery."

"What! canst thou talk?" quoth she, "hast thou a tongue?"

O, would thou hadst not, or I had no hearing!
Thy mermaid's voice hath done me double wrong;
I had my load before, now press'd with bearing: 430
Melodious discord, heavenly tune harsh-sounding,
Ear's deep-sweet music, and heart's deep-sore
wounding.

"Had I no eyes but ears, my ears would love
That inward beauty and invisible;
Or were I deaf, thy outward parts would move
Each part in me that were but sensible:
Though neither eyes nor ears, to hear nor see,
Yet should I be in love by touching thee.

"Say, that the sense of feeling were bereft me,
And that I could not see, nor hear, nor touch, 440
And nothing but the very smell were left me,
Yet would my love to thee be still as much;

429 *Thy mermaid's voice*] The mermaid was commonly credited with the qualities of a siren. Cf. 777, *infra*, and *Lucrece*, 1411.

430 *now press'd with bearing*] Now weighted, made heavier, by suffering.

434-436 *invisible . . . sensible*] This somewhat awkward rhyme is repeated in *L. L. L.*, V, ii, 257-259.

VENUS AND ADONIS

For from the stillitory of thy face excelling
Comes breath perfumed, that breedeth love by
smelling.

“But, O, what banquet wert thou to the taste,
Being nurse and feeder of the other four!
Would they not wish the feast might ever last,
And bid Suspicion double-lock the door,
Lest Jealousy, that sour unwelcome guest,
Should by his stealing in disturb the feast?”

450

Once more the ruby-colour'd portal open'd,
Which to his speech did honey passage yield;
Like a red morn, that ever yet betoken'd
Wreck to the seaman, tempest to the field,
Sorrow to shepherds, woe unto the birds,
Gusts and foul flaws to herdmen and to herds.

This ill presage advisedly she marketh:
Even as the wind is hush'd before it raineth,
Or as the wolf doth grin before he barketh,
Or as the berry breaks before it staineth,
Or like the deadly bullet of a gun,
His meaning struck her ere his words begun.

460

And at his look she flatly falleth down,
For looks kill love, and love by looks reviveth:

443 *the stillitory*] the still, the vessel used for distillation. It is sometimes found in the sense of distillery.

453-456 *Like a red morn . . . herds*] A reference to the universal proverb to the effect that a red sky in the morning is a shepherd's warning.

456 *flaws*] sudden blasts or squalls. Cf. *Hamlet*, V, i, 210: "the winter's *flaw*."

459 *grin*] growl.

VENUS AND ADONIS

A smile recures the wounding of a frown;
But blessed bankrupt, that by love so thriveth!
 The silly boy, believing she is dead,
 Claps her pale cheek, till clapping makes it red;

And all amazed brake off his late intent,
For sharply he did think to reprehend her, 470
Which cunning love did wittily prevent:
Fair fall the wit that can so well defend her!
 For on the grass she lies as she were slain,
 Till his breath breatheth life in her again.

He wrings her nose, he strikes her on the cheeks,
He bends her fingers, holds her pulses hard,
He chafes her lips; a thousand ways he seeks
To mend the hurt that his unkindness marr'd:
 He kisses her; and she, by her good will,
 Will never rise, so he will kiss her still. 480

The night of sorrow now is turn'd to day:
Her two blue windows faintly she up-heaveth,
Like the fair sun, when in his fresh array
He cheers the morn, and all the earth relieveth:
 And as the bright sun glorifies the sky,
 So is her face illumined with her eye;

Whose beams upon his hairless face are fix'd,
As if from thence they borrowed all their shine.

471 *wittily*] knowingly, cunningly.

472 *Fair fall the wit*] Good luck to the wit.

478 *marr'd*] caused to her injury, had the ill effect of making.

482 *windows*] often applied to the eyelids. Cf. *Sonnet* xxiv, 11: "thine [eyes] Are *windows* to my breast." So *Cymb.*, II, ii, 22: "*windows*, white and azure."

VENUS AND ADONIS

Were never four such lamps together mix'd,
Had not his clouded with his brow's repine; 490
But hers, which through the crystal tears gave light,
Shone like the moon in water seen by night.

"O, where am I?" quoth she; "in earth or heaven,
Or in the ocean drench'd, or in the fire?
What hour is this? or morn or weary even?
Do I delight to die, or life desire?
But now I lived, and life was death's annoy;
But now I died, and death was lively joy.

"O, thou didst kill me: kill me once again:
Thy eyes' shrewd tutor, that hard heart of thine, 500
Hath taught them scornful tricks, and such disdain,
That they have murder'd this poor heart of mine;
And these mine eyes, true leaders to their queen,
But for thy piteous lips no more had seen.

"Long may they kiss each other, for this cure!
O, never let their crimson liveries wear!
And as they last, their verdure still endure,
To drive infection from the dangerous year!
That the star-gazers, having writ on death,
May say, the plague is banish'd by thy breath. 510

490 *repine*] annoyance, vexation.

497 *death's annoy*] suffering of death. Cf. line 599, *infra*.

506 *wear*] wear out. Cf. *Sonnet* lxxvii, 1: "Thy glass will show thee how
thy beauties wear."

507-508 *their verdure . . . infection*] A reference to the preventive practice of spreading odorous plants like rue through houses threatened by plague.

VENUS AND ADONIS

“Pure lips, sweet seals in my soft lips imprinted,
What bargains may I make, still to be sealing?
To sell myself I can be well contented,
So thou wilt buy, and pay, and use good dealing;
Which purchase if thou make, for fear of slips
Set thy seal-manual on my wax-red lips.

“A thousand kisses buys my heart from me;
And pay them at thy leisure, one by one.
What is ten hundred touches unto thee?
Are they not quickly told and quickly gone? 520
Say, for non-payment that the debt should double,
Is twenty hundred kisses such a trouble?”

“Fair queen,” quoth he, “if any love you owe me,
Measure my strangeness with my unripe years;
Before I know myself, seek not to know me;
No fisher but the ungrown fry forbears:
The mellow plum doth fall, the green sticks fast,
Or being early pluck’d is sour to taste.

“Look, the world’s comforter, with weary gait,
His day’s hot task hath ended in the west; 530
The owl, night’s herald, shrieks, ’t is very late;
The sheep are gone to fold, birds to their nest;

511 *sweet seals . . . imprinted*] Cf. *Meas. for Meas.*, IV, i, 6: “Seals of love, but seal’d in vain,” and *Sonnet* cxlii, 7.

515 *slips*] counterfeit coin, false money.

524 *strangeness*] shyness, coyness, bashfulness. Cf. line 310, *supra*.

529 *the world’s comforter*] the sun. Cf. line 799, *infra*, and *Mids. N. Dr.* II, ii, 38: “the comfort of the day.”

VENUS AND ADONIS

And coal-black clouds that shadow heaven's light
Do summon us to part, and bid good night.

"Now let me say 'Good night,' and so say you;
If you will say so, you shall have a kiss."
"Good night," quoth she; and, ere he says "Adieu,"
The honey fee of parting tender'd is;
Her arms do lend his neck a sweet embrace;
Incorporate then they seem; face grows to face. 540

Till breathless he disjoin'd, and backward drew
The heavenly moisture, that sweet coral mouth,
Whose precious taste her thirsty lips well knew,
Whereon they surfeit, yet complain on drouth:
He with her plenty press'd, she faint with dearth,
Their lips together glued, fall to the earth.

Now quick desire hath caught the yielding prey,
And glutton-like she feeds, yet never filleth;
Her lips are conquerors, his lips obey,
Paying what ransom the insulter willeth; 550
Whose vulture thought doth pitch the price so high,
That she will draw his lips' rich treasure dry.

And having felt the sweetness of the spoil,
With blindfold fury she begins to forage;
Her face doth reek and smoke, her blood doth boil,
And careless lust stirs up a desperate courage,

539-540 *Her arms . . . they seem*] Cf. *Hen. VIII*, I, i, 9-10: "they clung
In their embracement, as they grew together."

VENUS AND ADONIS

Planting oblivion, beating reason back,
Forgetting shame's pure blush and honour's wrack.

Hot, faint and weary, with her hard embracing,
Like a wild bird being tamed with too much handling, 560
Or as the fleet-foot roe that's tired with chasing,
Or like the froward infant still'd with dandling,
 He now obeys, and now no more resisteth,
 While she takes all she can, not all she listeth.

What wax so frozen but dissolves with tempering,
And yields at last to every light impression?
Things out of hope are compass'd oft with venturing,
Chiefly in love, whose leave exceeds commission:
 Affection faints not like a pale-faced coward,
 But then woos best when most his choice is froward. 570

When he did frown, O, had she then gave over,
Such nectar from his lips she had not suck'd.
Foul words and frowns must not repel a lover;
What though the rose have prickles, yet 't is pluck'd:
 Were beauty under twenty locks kept fast,
 Yet love breaks through, and picks them all at last.

For pity now she can no more detain him;
The poor fool prays her that he may depart:

564 *listeth*] wishes.

568 *whose leave exceeds commission*] whose license or licentiousness goes beyond due warrant.

578 *The poor fool*] A common term of endearment. Cf. *Lear*, V, iii, 305 (of Cordelia): "And my *poor fool* is hang'd."

VENUS AND ADONIS

She is resolved no longer to restrain him;
Bids him farewell, and look well to her heart, 580
The which, by Cupid's bow she doth protest,
He carries thence incaged in his breast.

"Sweet boy," she says, "this night I'll waste in sorrow,
For my sick heart commands mine eyes to watch.
Tell me, love's master, shall we meet to-morrow?
Say, shall we? shall we? wilt thou make the
match?"

He tells her, no; to-morrow he intends
To hunt the boar with certain of his friends.

"The boar!" quoth she; whereat a sudden pale,
Like lawn being spread upon the blushing rose, 590
Usurps her cheek; she trembles at his tale,
And on his neck her yoking arms she throws:
She sinketh down, still hanging by his neck,
He on her belly falls, she on her back.

Now is she in the very lists of love,
Her champion mounted for the hot encounter:

581 *by Cupid's bow*] Cf. *Mids. N. Dr.*, I, i, 169: "I swear to thee by
Cupid's strongest bow."

582 *He carries . . . in his breast*] Cf. *Sonnets*, xxii, 6-7: "my heart
Which in my *breast* doth live," and *ibid.*, cxxxiii, 9.

589 *pale*] paleness; the adjective is used as a noun; a rare usage.

589-590 *a sudden pale, Like lawn . . . rose*] Cf. *Lucrece*, 258-259: "First
red as roses that on *lawn* we lay, Then *white as lawn*, the roses took
away."

595 *lists*] bounds. The word is technically used of the barriers of a tilting
ground.

VENUS AND ADONIS

All is imaginary she doth prove,
He will not manage her, although he mount her;
That worse than Tantalus' is her annoy,
To clip Elysium, and to lack her joy.

600

Even so poor birds, deceived with painted grapes,
Do surfeit by the eye and pine the maw,
Even so she languisheth in her mishaps
As those poor birds that helpless berries saw.
The warm effects which she in him finds missing
She seeks to kindle with continual kissing.

But all in vain; good queen, it will not be:
She hath assay'd as much as may be proved;
Her pleading hath deserved a greater fee;
She's Love, she loves, and yet she is not loved.
"Fie, fie," he says, "you crush me; let me go;
You have no reason to withhold me so."

610

598 *manage*] control; a technical term in horsemanship, usually spelled "manege," *i. e.*, equestrian skill. Cf. *Lover's Compl.*, 111-112: "Whether the horse by him became his deed, Or he his *manage* by the well-doing steed."

599 *annoy*] suffering. Cf. line 497, *supra*.

600 *clip*] embrace.

601-604 *Even so poor birds . . . berries saw*] A reference to Pliny's story, *Nat. Hist.*, Bk. xxxv, ch. 10, of the cunning of the Greek painter, Zeuxis, who painted clusters of grapes so vividly "that the very birds of the air flew flocking thither for to be pecking at the grapes" (tr. Philemon Holland, 1634).

602 *surfeit . . . pine*] Cf. *Sonnet* lxxv, 13: "Thus do I *pine* and *surfeit*." The transitive or causative use of "pine" is rare.

604 *helpless*] giving no nourishment, useless.

VENUS AND ADONIS

“Thou hadst been gone,” quoth she, “sweet boy, ere
this,

But that thou told'st me thou wouldst hunt the boar.

O, be advised: thou know'st not what it is

With javelin's point a churlish swine to gore,

Whose tushes never sheathed he whetteth still,

Like to a mortal butcher, bent to kill.

“On his bow-back he hath a battle set

Of bristly pikes, that ever threat his foes;

620

His eyes, like glow-worms, shine when he doth fret;

His snout digs sepulchres where'er he goes;

Being moved, he strikes whate'er is in his way,

And whom he strikes his crooked tushes slay.

“His brawny sides, with hairy bristles armed,

Are better proof than thy spear's point can enter;

His short thick neck cannot be easily harmed;

Being ireful, on the lion he will venture:

The thorny brambles and embracing bushes,

As fearful of him, part; through whom he rushes. 630

617 *tushes*] tusks; so *infra*, line 624.

618 *mortal*] death-dealing, deadly.

619-630 *On his bow-back . . . he rushes*] This description of the boar is copied from Ovid's account of the Calydonian boar in *Metam.*, viii, 284-286. Cf. Ovid's line (286): “stantque velut vallum velut alta hostilia sete” of which Golding's translation was (p. 107 a) “And like a front of armed *Pikes* set close in *battall* ray, The sturdie *bristles* on his back stooode staring up alway.”

619 *battle*] has the common meaning of “army,” “battalion.”

626 *better proof*] better armour, better material of resistance.

VENUS AND ADONIS

“Alas, he nought esteems that face of thine,
To which Love’s eyes pay tributary gazes;
Nor thy soft hands, sweet lips and crystal eyne,
Whose full perfection all the world amazes;
 But having the advantage — wondrous dread! —
 Would root these beauties as he roots the mead.

“O, let him keep his loathsome cabin still;
Beauty hath nought to do with such foul fiends:
Come not within his danger by thy will;
They that thrive well take counsel of their friends. 640
 When thou didst name the boar, not to dissemble,
 I fear’d thy fortune, and my joints did tremble.

“Didst thou not mark my face? was it not white?
Saw’st thou not signs of fear lurk in mine eye?
Grew I not faint? and fell I not downright?
Within my bosom, whereon thou dost lie,
 My boding heart pants, beats, and takes no rest,
 But, like an earthquake, shakes thee on my breast.

“For where Love reigns, disturbing Jealousy
Doth call himself Affection’s sentinel; 650
Gives false alarms, suggesteth mutiny,
And in a peaceful hour doth cry ‘Kill, kill!’
 Distempering gentle Love in his desire,
 As air and water do abate the fire.

637 *cabin*] hovel, den; see line 1038, *infra*, and *Pass. Pilg.*, xiv, 3.

VENUS AND ADONIS

“This sour informer, this bate-breeding spy,
This canker that eats up Love’s tender spring,
This carry-tale, dissentious Jealousy,
That sometime true news, sometime false doth bring,
 Knocks at my heart, and whispers in mine ear,
 That if I love thee, I thy death should fear: 660

“And more than so, presenteth to mine eye
The picture of an angry-chafing boar,
Under whose sharp fangs on his back doth lie
An image like thyself, all stain’d with gore;
 Whose blood upon the fresh flowers being shed
 Doth make them droop with grief and hang the head.

“What should I do, seeing thee so indeed,
That tremble at the imagination?
The thought of it doth make my faint heart bleed,
And fear doth teach it divination: 670
 I prophesy thy death, my living sorrow,
 If thou encounter with the boar to-morrow.

“But if thou needs wilt hunt, be ruled by me;
Uncouple at the timorous flying hare,

655 *bate-breeding*] quarrel causing. Cf. *M. Wives*, I, iv, 10–11: “no tell-tale nor no *breed-bate*.”

656 *This canker . . . tender spring*] This canker-worm or caterpillar which consumes Love’s tender bud or shoot. Cf. *Sonnets*, xxxv, 4: “loathsome *canker* lives in sweetest bud ” (and *ibid.*, lxx, 7; xcv, 2; and xcix, 13); see also *Com. of Errors*, III, ii, 3: “Even in the *spring of love*, thy love-*springs* rot.”

657 *carry-tale*] Cf. *L. L. L.*, V, ii, 463: “Some *carry-tale*, some please-man.”

674 *Uncouple*] Let slip the leash.

VENUS AND ADONIS

Or at the fox which lives by subtlety,
Or at the roe which no encounter dare:
Pursue these fearful creatures o'er the downs,
And on thy well-breath'd horse keep with thy hounds.

"And when thou hast on foot the purblind hare,
Mark the poor wretch, to overshoot his troubles, 680
How he outruns the wind, and with what care
He cranks and crosses with a thousand doubles:
The many musits through the which he goes
As like a labyrinth to amaze his foes.

"Sometime he runs among a flock of sheep,
To make the cunning hounds mistake their smell,
And sometime where earth-delving conies keep,
To stop the loud pursuers in their yell;
And sometime sorteth with the herd of deer:
Danger deviseth shifts; wit waits on fear: 690

680 *overshoot*] Get beyond the range of. Thus Steevens. The early editions read *ouer-shut*, which according to Malone may mean shut up, end, conclude. But no parallel passage has come to light.

682 *cranks*] winds, goes crookedly. Cf. *1 Hen. IV*, III, i, 98: "See how this river comes me *cranking* in." The word is more often used as a substantive in the sense of sharp turn or winding.

683 *musits*] gaps or holes in a hedge. Under the French word "*trouée*," Cotgrave in his *Fr.-Engl. Dict.* gives the English equivalent as "a gap or *muset* in a hedge." In *The Two Noble Kinsmen*, III, i, 97, the right reading gives "enter your *musite*," i.e., hole, where "*Musick*," the original reading, gives no sense. "*Muse*" is found in the same sense, and is especially applied to the lurking hole of a hare. Both forms anglicise the French words "*musse*," a hole, and "*mussette*," a little hole.

689 *sorteth with*] consorteth with.

VENUS AND ADONIS

“For there his smell with others being mingled,
 The hot scent-snuffing hounds are driven to doubt,
 Ceasing their clamorous cry till they have singled
 With much ado the cold fault cleanly out;
 Then do they spend their mouths: Echo replies,
 As if another chase were in the skies.

“By this, poor Wat, far off upon a hill
 Stands on his hinder legs with listening ear,
 To hearken if his foes pursue him still:
 Anon their loud alarums he doth hear;
 And now his grief may be compared well
 To one sore sick that hears the passing-bell.

700

“Then shalt thou see the dew-bedabbled wretch
 Turn, and return, indenting with the way;
 Each envious brier his weary leg doth scratch,
 Each shadow makes him stop, each murmur stay:

694 *[fault]* interruption of the trail See note on *T. of Shrew, Induction*, i, 18.

695 *spend their mouths]* bark their loudest; give full cry; a technical phrase in hunting.

697 *poor Wat]* a recognised name of the hare.

702 *the passing-bell]* the knell of death.

703 *dew-bedabbled]* Mr. Craig points out that Florio applies the same epithet to the hunted hare in his translation of Montaigne's *Essays* (1603), Bk. II, Chap. xi. Montaigne's French text gives the hare no epithet at all.

704 *indenting]* winding. Mr. Craig points out that Golding applies the same word to the movement of a wily fox in his translation of Ovid, *Metam.*, bk. vii (line 1017). In *As you like it*, IV, iii, 111, the snake is credited with “*indented* glides.”

705 *envious]* malicious.

VENUS AND ADONIS

For misery is trodden on by many,
And being low never relieved by any.

"Lie quietly, and hear a little more;
Nay, do not struggle, for thou shalt not rise: 710
To make thee hate the hunting of the boar,
Unlike myself thou hear'st me moralize,
Applying this to that, and so to so;
For love can comment upon every woe.

"Where did I leave?" "No matter where," quoth he;
"Leave me, and then the story aptly ends:
The night is spent." "Why, what of that?" quoth she.
"I am," quoth he, "expected of my friends;
And now 't is dark, and going I shall fall."
"In night," quoth she, "desire sees best of all. 720

"But if thou fall, O, then imagine this,
The earth, in love with thee, thy footing trips,
And all is but to rob thee of a kiss.
Rich preys make true men thieves; so do thy lips
Make modest Dian cloudy and forlorn,
Lest she should steal a kiss, and die forsworn.

"Now of this dark night I perceive the reason:
Cynthia for shame obscures her silver shine,

712 *moralize*] supply the story with a moral.

724 *Rich preys . . . thieves*] Cf. *Sonnet* xlviii, 14: "For truth proves thievish for a prize so dear." "True" and "truth" are equivalent to "honest" and "honesty."

725 *cloudy*] gloomy.

726 *forsworn*] having broken her oath of chastity.

728 *Cynthia*] The goddess of the moon; an alternative name of Diana.

VENUS AND ADONIS

Till forging Nature be condemn'd of treason,
For stealing moulds from heaven that were divine; 730
Wherein she framed thee, in high heaven's despite,
To shame the sun by day and her by night.

"And therefore hath she bribed the Destinies
To cross the curious workmanship of nature,
To mingle beauty with infirmities
And pure perfection with impure defeature;
Making it subject to the tyranny
Of mad mischances and much misery;

"As burning fevers, agues pale and faint,
Life-poisoning pestilence and frenzies wood, 740
The marrow-eating sickness, whose attaint
Disorder breeds by heating of the blood:
Surfeits, imposthumes, grief and damn'd despair,
Swear Nature's death for framing thee so fair.

"And not the least of all these maladies
But in one minute's fight brings beauty under:
Both favour, savour, hue and qualities,
Whereat the impartial gazer late did wonder,

730 *moulds*] patterns, copies. Cf. *Lear*, III, ii, 8: "Crack nature's moulds."

736 *defeature*] disfigurement. Cf. *Com. of Errors*, II, i, 98; V, i, 299:
"Strange *defeatures* in my face."

739 *pale and faint*] causing paleness and faintness or feebleness.

740 *wood*] mad; an archaic word in frequent use.

741 *attaint*] malignity.

743 *imposthumes*] abscesses.

VENUS AND ADONIS

Are on the sudden wasted, thaw'd and done,
As mountain snow melts with the midday sun. 750

“Therefore, despite of fruitless chastity,
Love-lacking vestals and self-loving nuns,
That on the earth would breed a scarcity
And barren dearth of daughters and of sons,
 Be prodigal: the lamp that burns by night
 Dries up his oil to lend the world his light.

“What is thy body but a swallowing grave,
Seeming to bury that posterity
Which by the rights of time thou needs must have,
If thou destroy them not in dark obscurity? 760
 If so, the world will hold thee in disdain,
 Sith in thy pride so fair a hope is slain.

“So in thyself thyself art made away;
A mischief worse than civil home-bred strife,
Or theirs whose desperate hands themselves do slay,
Or butcher-sire that reaves his son of life.

749 *done*] consumed, destroyed.

751-768 *Therefore . . . gold begets*] This theme of the valuelessness of beauty which does not reproduce itself has already been treated in lines 163-174, *supra*. See note on that passage.

757-760 *What is thy body . . . obscurity?*] Cf. *Rom. and Jul.*, I, i, 217-218: “For beauty, starved with her severity, Cuts beauty off from all posterity.” So *Sonnet* iii, 7-8: “Or who is he so fond will be the tomb Of his self-love, to stop posterity?”

757 *swallowing grave*] Cf. *Sonnet* lxxvii, 6: “mouthed graves.”

766 *reaves*] an archaic form of “bereaves.”

VENUS AND ADONIS

Foul cankering rust the hidden treasure frets,
But gold that's put to use more gold begets."

"Nay, then," quoth Adon, "you will fall again
Into your idle over-handled theme: 770
The kiss I gave you is bestow'd in vain,
And all in vain you strive against the stream;
For, by this black-faced night, desire's foul nurse,
Your treatise makes me like you worse and worse.

"If love have lent you twenty thousand tongues,
And every tongue more moving than your own,
Bewitching like the wanton mermaid's songs,
Yet from mine ear the tempting tune is blown;
For know, my heart stands armed in mine ear,
And will not let a false sound enter there; 780

"Lest the deceiving harmony should run
Into the quiet closure of my breast;
And then my little heart were quite undone,
In his bedchamber to be barr'd of rest.

767 *frets*] corrodes, eats or wears away. Cf. Peele's *Tale of Troy* (1589), l. 208: "That *fretting* Time shall never wear away," and *Meas. for Meas.*, IV, iii, 151: "*fretting* waters."

774 *treatise*] discourse.

777 *Bewitching . . . mermaid's songs*] Cf. 429, *supra*, and *Lucrece*, 1411: "As if some *mermaid* did their ears entice."

782 *Into the quiet closure of my breast*] Cf. *Sonnet* xlviii, 11: "Within the gentle closure of my breast," and *Rich. III*, III, iii, 11: "Within the guilty closure of thy walls."

VENUS AND ADONIS

No, lady, no; my heart longs not to groan,
But soundly sleeps, while now it sleeps alone.

“What have you urged that I cannot reprove?
The path is smooth that leadeth on to danger:
I hate not love, but your device in love
That lends embracements unto every stranger.
 You do it for increase: O strange excuse,
 When reason is the bawd to lust’s abuse!

790

“Call it not love, for Love to heaven is fled
Since sweating Lust on earth usurp’d his name;
Under whose simple semblance he hath fed
Upon fresh beauty, blotting it with blame;
 Which the hot tyrant stains and soon bereaves,
 As caterpillars do the tender leaves.

“Love comforteth like sunshine after rain,
But Lust’s effect is tempest after sun;
Love’s gentle spring doth always fresh remain,
Lust’s winter comes ere summer half be done;

800

785 *my heart longs not to groan*] my heart has no ambition to groan with
pangs of love.

787 *reprove*] refute, disprove.

789 *your device in love*] your manner of making love.

792 *reason . . . lust’s abuse*] Cf. *Hamlet*, III, iv, 88: “*reason* pandars
will.”

797 *bereaves*] robs (of its fresh purity).

799 *Love comforteth like sunshine*] Cf. line 529, *supra*.

VENUS AND ADONIS

Love surfeits not, Lust like a glutton dies;
Love is all truth, Lust full of forged lies.

“More I could tell, but more I dare not say;
The text is old, the orator too green.
Therefore, in sadness, now I will away;
My face is full of shame, my heart of teen:
 Mine ears, that to your wanton talk attended,
 Do burn themselves for having so offended.” 810

With this, he breaketh from the sweet embrace
Of those fair arms which bound him to her breast,
And homeward through the dark lawnd runs apace;
Leaves Love upon her back deeply distress’d.
 Look, how a bright star shooteth from the sky,
 So glides he in the night from Venus’ eye:

Which after him she darts, as one on shore
Gazing upon a late-embarked friend,
Till the wild waves will have him seen no more,
Whose ridges with the meeting clouds contend: 820
 So did the merciless and pitchy night
 Fold in the object that did feed her sight.

Whereat amazed, as one that unaware
Hath dropp’d a precious jewel in the flood,

807 *in sadness*] seriously, in earnest.

808 *teen*] grief; an archaic word.

813 *lawnd*] open ground in the middle of a forest, a glade.

815 *how a bright star . . . the sky*] Cf. Peele’s *Tale of Troy* (1589), l.

257: “As shoots a streaming *star* in winter’s night.”

VENUS AND ADONIS

Or 'stonish'd as night-wanderers often are,
 Their light blown out in some mistrustful wood;
 Even so confounded in the dark she lay,
 Having lost the fair discovery of her way.

And now she beats her heart, whereat it groans,
 That all the neighbour caves, as seeming troubled, 830
 Make verbal repetition of her moans;
 Passion on passion deeply is redoubled:
 "Ay me!" she cries, and twenty times, "Woe, woe!"
 And twenty echoes twenty times cry so.

She, marking them, begins a wailing note,
 And sings extemporally a woeful ditty;
 How love makes young men thrall, and old men dote;
 How love is wise in folly, foolish-witty:
 Her heavy anthem still concludes in woe,
 And still the choir of echoes answer so. 840

Her song was tedious, and outwore the night,
 For lovers' hours are long, though seeming short:
 If pleased themselves, others, they think, delight
 In such-like circumstance, with such-like sport:
 Their copious stories, oftentimes begun,
 End without audience, and are never done.

825 'stonish'd . . . often are] Cf. *Mids. N. Dr.*, II, i, 39: "Mislead *night-wanderers*," and *Lear*, III, ii, 43-44: "the wrathful skies Gallow [i. e., frighten] the very *wanderers of the dark*."

826 *mistrustful*] mistrusted, causing mistrust.

828 *discovery*] discoverer, guide; abstract for concrete.

837 *thrall*] (to) serve as slaves. The word is rare as a verb.

VENUS AND ADONIS

For who hath she to spend the night withal,
But idle sounds resembling parasites;
Like shrill-tongued tapsters answering every call,
Soothing the humour of fantastic wits? 850
She says "'T is so:" they answer all "'T is so;"
And would say after her, if she said "No."

Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high,
And wakes the morning, from whose silver breast
The sun ariseth in his majesty;
Who doth the world so gloriously behold,
That cedar-tops and hills seem burnish'd gold.

Venus salutes him with this fair good-morrow:
"O thou clear god, and patron of ali light, 860
From whom each lamp and shining star doth borrow
The beauteous influence that makes him bright,
There lives a son, that suck'd an earthly mother,
May lend thee light, as thou dost lend to other."

847 *withal*] an emphatic form of "with."

848 *parasites*] The Quarto form is *parasits*. The word rhymes with *wits*.

849 *shrill-tongued tapsters*] drawers of wine or beer at taverns, "bar-tenders." Their shrill cry to the customers was "Anon, anon, sir."

See 1 *Hen. IV*, II, iv, 50 *seq.*

850 *Soothing*] Flattering, humouring.

854 *cabinet*] little cabin or nest. The word is used by Shakespeare only here and in *Lucrece*, 442. Cf. line 637, *supra*: "cabin."

857-858 *Who doth . . . burnish'd gold*] Cf. *Sonnet xxxiii*, 1-2: "Full many a glorious morning have I seen Flatter the mountain-tops with sovereign eye."

VENUS AND ADONIS

This said, she hasteth to a myrtle grove,
Musing the morning is so much o'erworn,
And yet she hears no tidings of her love:
She hearkens for his hounds and for his horn:
 Anon she hears them chant it lustily,
 And all in haste she coasteth to the cry.

870

And as she runs, the bushes in the way
Some catch her by the neck, some kiss her face,
Some twine about her thigh to make her stay:
She wildly breaketh from their strict embrace,
 Like a milch doe, whose swelling dugs do ache,
 Hasting to feed her fawn hid in some brake.

By this she hears the hounds are at a bay;
Whereat she starts, like one that spies an adder
Wreathed up in fatal folds just in his way,
The fear whereof doth make him shake and shudder; 880
 Even so the timorous yelping of the hounds
 Appals her senses and her spirit confounds.

For now she knows it is no gentle chase,
But the blunt boar, rough bear, or lion proud,

866 *Musing*] Marvelling, wondering.

870 *coasteth*] advances towards, makes for.

871-874 *the bushes . . . embrace*] These lines are quoted in his remarks on "Beauty as a cause of love" by Burton in his *Anatomy of Melancholy*, 1621 (ed. Shilleto and Bullen, 1893, Vol. III, p. 79).

877 *at a bay*] a term in hunting applied to the hounds when encircling the quarry and barking at it. Cf. *Pass. Pilg.*, 155.

VENUS AND ADONIS

Because the cry remaineth in one place,
Where fearfully the dogs exclaim aloud:
Finding their enemy to be so curst,
They all strain courtesy who shall cope him first.

This dismal cry rings sadly in her ear,
Through which it enters to surprise her heart; 890
Who, overcome by doubt and bloodless fear,
With cold-pale weakness numbs each feeling part:
Like soldiers, when their captain once doth yield,
They basely fly, and dare not stay the field.

Thus stands she in a trembling ecstasy;
Till, cheering up her senses all dismay'd,
She tells them 't is a causeless fantasy,
And childish error, that they are afraid;
Bids them leave quaking, bids them fear no more:
And with that word she spied the hunted boar; 900

Whose frothy mouth, bepainted all with red,
Like milk and blood being mingled both together,
A second fear through all her sinews spread,
Which madly hurries her she knows not whither:

887 *curst*] fierce, angry.

888 *strain courtesy*] give one another place, hesitate.
cope] encounter.

891 *bloodless fear*] fear that conquers the blood, that makes the face pale.

895 *in a trembling ecstasy*] Cf. *Com. of Errors*, IV, iv, 48: "Mark how he trembles in his ecstasy!"

899 *leave quaking*] cease quaking.

901 *bepainted*] used by Shakespeare only here and in *Rom. and Jul.*, II, ii, 86.

VENUS AND ADONIS

This way she runs, and now she will no further,
But back retires to rate the boar for murther.

A thousand spleens bear her a thousand ways;
She treads the path that she untreads again;
Her more than haste is mated with delays,
Like the proceedings of a drunken brain, 910
Full of respects, yet nought at all respecting:
In hand with all things, nought at all effecting.

Here kennell'd in a brake she finds a hound,
And asks the weary caitiff for his master;
And there another licking of his wound,
'Gainst venom'd sores the only sovereign plaster;
And here she meets another sadly scowling,
To whom she speaks, and he replies with howling.

When he hath ceased his ill-resounding noise,
Another flap-mouth'd mourner, black and grim, 920
Against the welkin volleys out his voice;
Another and another answer him,
Clapping their proud tails to the ground below,
Shaking their scratch'd ears, bleeding as they go.

909 *mated*] checkmated, checked

911 *respects*] circumspection, caution.

912 *In hand with all things*] Attempting all things.

914 *caitiff*] wretch. Cf. *Othello*, IV, i, 108: "poor caitiff."

916 *'Gainst venom'd . . . plaster*] Cf. *Sonnet* cliii, 8: "Against 'strange
maladies a sovereign cure."

921 *Against the welkin*] Turning his head full to the sky.

VENUS AND ADONIS

Look, how the world's poor people are amazed
 At apparitions, signs and prodigies,
 Whereon with fearful eyes they long have gazed,
 Infusing them with dreadful prophecies;
 So she at these sad signs draws up her breath,
 And, sighing it again, exclaims on Death.

930

“Hard-favour’d tyrant, ugly, meagre, lean,
 Hateful divorce of love,” — thus chides she Death,—
 “Grim-grinning ghost, earth’s worm, what dost thou
 mean
 To stifle beauty and to steal his breath,
 Who when he lived, his breath and beauty set
 Gloss on the rose, smell to the violet?

“If he be dead, — O no, it cannot be,
 Seeing his beauty, thou shouldst strike at it; —
 O yes, it may; thou hast no eyes to see,
 But hatefully at random dost thou hit.

940

 Thy mark is feeble age; but thy false dart
 Mistakes that aim, and cleaves an infant’s heart.

930 *exclaims on Death*] The whole of this apostrophe to Death is curiously paralleled in *L’Adone*, an Italian poem in seventy-four eight-lined stanzas, by Metello Giovanni Tarchagnota (Venice, 1550), stanzas 54–59. Only Shakespeare and Tarchagnota assign any speech of this kind to Venus. Both poets make her finally retract her indictment. See line 997, *infra*. Cf. Introduction by the present editor to the facsimile reproduction of *Venus and Adonis*, 1593 (Oxford University Press, 1905), pp. 27–28.

931 *Hard-favour’d*] Hideous-featured.

933 *worm*] serpent.

VENUS AND ADONIS

“Hadst thou but bid beware, then he had spoke,
And, hearing him, thy power had lost his power.
The Destinies will curse thee for this stroke;
They bid thee crop a weed, thou pluck’st a flower:
Love’s golden arrow at him should have fled,
And not Death’s ebon dart, to strike him dead.

“Dost thou drink tears, that thou provokest such
weeping?

What may a heavy groan advantage thee? 950
Why hast thou cast into eternal sleeping
Those eyes that taught all other eyes to see?
Now Nature cares not for thy mortal vigour,
Since her best work is ruin’d with thy rigour.”

Here overcome, as one full of despair,
She vail’d her eyelids, who, like sluices, stopp’d
The crystal tide that from her two cheeks fair
In the sweet channel of her bosom dropp’d;
But through the flood-gates breaks the silver rain,
And with his strong course opens them again. 960

O, how her eyes and tears did lend and borrow!
Her eye seen in the tears, tears in her eye;

947 *Love’s golden arrow*] Cf. *Mids. N. Dr.*, I, i, 170: “[Cupid’s] best arrow with the golden head,” and note.

953 *thy mortal vigour*] thy deadly strength.

956 *vail’d her eyelids*] lowered her eyelids. Cf. line 314, *supra*, and *Hamlet*, I, ii, 70: “thy vailed lids.”

959 *through the flood-gates . . . rain*] Cf. *1 Hen. IV*, II, iv, 383: “For tears do stop the *flood-gates* of her eyes.”

VENUS AND ADONIS

Both crystals, where they view'd each other's sorrow,
Sorrow that friendly sighs sought still to dry;
 But like a stormy day, now wind, now rain,
 Sighs dry her cheeks, tears make them wet again.

Variable passions throng her constant woe,
As striving who should best become her grief;
All entertain'd, each passion labours so
That every present sorrow seemeth chief, 970
 But none is best: then join they all together,
 Like many clouds consulting for foul weather.

By this, far off she hears some huntsman holloa;
A nurse's song ne'er pleased her babe so well:
The dire imagination she did follow
This sound of hope doth labour to expel;
 For now reviving joy bids her rejoice,
 And flatters her it is Adonis' voice.

Whereat her tears began to turn their tide,
Being prison'd in her eye like pearls in glass: 980
Yet sometimes falls an orient drop beside,
Which her cheek melts, as scorning it should pass
 To wash the foul face of the sluttish ground,
 Who is but drunken when she seemeth drown'd.

O hard-believing love, how strange it seems
Not to believe, and yet too credulous!

980 *like pearls in glass*] Cf. lines 362-363, *supra*, and note.

981 *an orient drop*] a pearl-like drop of finest quality. "Orient" is the usual epithet of fine pearls.

VENUS AND ADONIS

Thy weal and woe are both of them extremes;
Despair, and hope, makes thee ridiculous:
The one doth flatter thee in thoughts unlikely,
In likely thoughts the other kills thee quickly.

990

Now she unweaves the web that she hath wrought;
Adonis lives, and Death is not to blame;
It was not she that call'd him all to nought:
Now she adds honours to his hateful name;
She clepes him king of graves, and grave for kings,
Imperious supreme of all mortal things.

“No, no,” quoth she, “sweet Death, I did but jest;
Yet pardon me, I felt a kind of fear
When as I met the boar, that bloody beast,
Which knows no pity, but is still severe;
Then, gentle shadow, — truth I must confess, —
I rail'd on thee, fearing my love's decease.

1000

“'T is not my fault: the boar provoked my tongue;
Be wreak'd on him, invisible commander;

988 *Despair, and hope, makes*] The singular verb, which is not infrequent with a plural subject, here suggests that the alternation of despair and hope is the efficient subject of the verb.

993 *all to nought*] thoroughly bad.

995 *clepes*] calls; an archaic word.

996 *Imperious supreme*] Imperial superior or lord.

997 “No, no,” . . . *jest*] See line 930, *supra*, and note.

999 *When as*] When.

1004 *Be wreak'd*] Be avenged, wreak vengeance.

VENUS AND ADONIS

'Tis he, foul creature, that hath done thee wrong;
I did but act, he's author of thy slander:
Grief hath two tongues; and never woman yet
Could rule them both without ten women's wit."

Thus hoping that Adonis is alive,
Her rash suspect she doth extenuate; 1010
And that his beauty may the better thrive,
With Death she humbly doth insinuate;
Tells him of trophies, statues, tombs, and stories
His victories, his triumphs and his glories.

"O Jove," quoth she, "how much a fool was I
To be of such a weak and silly mind
To wail his death who lives and must not die
Till mutual overthrow of mortal kind
For he being dead, with him is beauty slain,
And, beauty dead, black chaos comes again. 1020

"Fie, fie, fond love, thou art so full of fear
As one with treasure laden, hemm'd with thieves;

1006 *I did but act, . . . slander*] I was but an agent; he is the responsible causer of thy slander.

1010 *suspect*] suspicion.

1012 *insinuate*] use flattery.

1013 *stories*] narrates. Cf. *Lucrece*, 106: "He *stories* to her ears her husband's fame."

1020 *black chaos comes again*] Cf. *Othello*, III, iii, 92-93: "and when I love thee not, *Chaos is come again*."

VENUS AND ADONIS

Trifles unwitnessed with eye or ear
 Thy coward heart with false bethinking grieves.”
 Even at this word she hears a merry horn,
 Whereat she leaps that was but late forlorn.

As falcons to the lure, away she flies;
 The grass stoops not, she treads on it so light;
 And in her haste unfortunately spies
 The foul boar's conquest on her fair delight; 1030
 Which seen, her eyes, as murder'd with the view,
 Like stars ashamed of day, themselves withdrew;

Or, as the snail, whose tender horns being hit,
 Shrinks backward in his shelly cave with pain,
 And there all smother'd up in shade doth sit,
 Long after fearing to creep forth again;
 So, at his bloody view, her eyes are fled
 Into the deep-dark cabins of her head:

Where they resign their office and their light
 To the disposing of her troubled brain; 1040
 Who bids them still consort with ugly night,
 And never wound the heart with looks again;

1023-1024 *Trifles . . . grieves*] The verb (“grieves”) in the singular is governed by the subject (“trifles”) in the plural. Cf. line 1128, *infra*. For the sentiment, cf. *Othello*, III, iii, 326-328: “Trifles light as air Are to the jealous confirmations strong As proofs of holy writ.”

1028 *The grass . . . so light*] Cf. Virgil, *Æneid*, vii, 808-809 (of Camilla): “*Illa vel intactae segetis per summa volaret Gramina, nec teneras cursu laessisset aristas.*”

1041 *consort . . . night*] Cf. *Rom. and Jul.*, II, i, 31: “To be consorted with the humorous *night*.”

VENUS AND ADONIS

Who, like a king perplexed in his throne,
By their suggestion gives a deadly groan,

Whereat each tributary subject quakes;
As when the wind, imprison'd in the ground,
Struggling for passage, earth's foundation shakes,
Which with cold terror doth men's minds confound.
This mutiny each part doth so surprise,
That from their dark beds once more leap her eyes; 1050

And being open'd threw unwilling light
Upon the wide wound that the boar had trench'd
In his soft flank; whose wonted lily white
With purple tears, that his wound wept, was drench'd:
No flower was nigh, no grass, herb, leaf or weed,
But stole his blood and seem'd with him to bleed.

• This solemn sympathy poor Venus noteth;
Over one shoulder doth she hang her head;
Dumbly she passions, frantically she doteth;
She thinks he could not die, he is not dead: 1060

1046-1047 *As when the wind . . . shakes*] This was the accepted explanation of the cause of earthquakes. It is elaborated again in *I Hen. IV*, III, i, 28 *seq.*: "oft the teeming earth Is with a kind of colic pinch'd and vex'd," etc. Cf. Marlowe's *Tamberlaine*, Pt. I, I, ii, 51-52: "Even as when *windy* exhalations *fighting for passage* Tilt within the earth." Shakespeare had had experience of an earthquake in England in 1580.

1052 *trench'd*] cut deep.

1059 *passions*] expresses passion. Cf. *Two Gent.*, IV, iv, 163-164: "Ariadne *passioning* For Theseus' perjury."

VENUS AND ADONIS

Her voice is stopp'd, her joints forget to bow;
Her eyes are mad that they have wept till now.

Upon his hurt she looks so steadfastly
That her sight dazzling makes the wound seem three;
And then she reprehends her mangling eye,
That makes more gashes where no breach should be:
His face seems twain, each several limb is doubled;
For oft the eye mistakes, the brain being troubled.

“My tongue cannot express my grief for one,
And yet,” quoth she, “behold two Adons dead! 1070
My sighs are blown away, my salt tears gone,
Mine eyes are turn'd to fire, my heart to lead:
Heavy heart's lead, melt at mine eyes' red fire!
So shall I die by drops of hot desire.

“Alas, poor world, what treasure hast thou lost!
What face remains alive that's worth the viewing?
Whose tongue is music now? what canst thou boast
Of things long since, or any thing ensuing?
The flowers are sweet, their colours fresh and trim;
But true-sweet beauty lived and died with him. 1080

“Bonnet nor veil henceforth no creature wear!
Nor sun nor wind will ever strive to kiss you:

1062 *Her eyes . . . till now*] Her eyes are infuriated that they should have wept before.

1072 *Mine eyes . . . fire*] Cf. *Lucrece*, 1552: “His eyes drop fire.”

1081 *Bonnet*] Cap; so line 1087, *infra*: “his bonnet.”

VENUS AND ADONIS

Having no fair to lose, you need not fear;
The sun doth scorn you, and the wind doth hiss you:
 But when Adonis lived, sun and sharp air
 Lurk'd like two thieves, to rob him of his fair.

“And therefore would he put his bonnet on,
Under whose brim the gaudy sun would peep;
The wind would blow it off, and, being gone,
Play with his locks: then would Adonis weep; 1
 And straight, in pity of his tender years,
 They both would strive who first should dry his tears.

“To see his face the lion walk'd along
Behind some hedge, because he would not fear him;
To recreate himself when he hath sung,
The tiger would be tame and gently hear him;
 If he had spoke, the wolf would leave his prey,
 And never fright the silly lamb that day.

“When he beheld his shadow in the brook,
The fishes spread on it their golden gills; 11
When he was by, the birds such pleasure took,
That some would sing, some other in their bills

1083 *fair*] beauty. Cf. *Mids. N. Dr.*, I, i, 182: “Demetrius loves your fair: O happy *fair*!” and *As you like it*, III, ii, 85: “The *fair* of Rosalind.” So *Lucrece*, 346, and repeatedly in *Sonnets*, xvi, 11; xviii, 7; *et passim*.

1084 *the wind doth hiss you*] Cf. *Rom. and Jul.*, I, i, 119: “the winds . . . hiss'd him in scorn.”

1094 *fear*] cause to fear, frighten.

1098 *silly*] harmless.

VENUS AND ADONIS

Would bring him mulberries and ripe-red cherries;
He fed them with his sight, they him with berries.

“But this foul, grim, and urchin-snouted boar,
Whose downward eye still looketh for a grave,
Ne’er saw the beauteous livery that he wore;
Witness the entertainment that he gave:
If he did see his face, why then I know
He thought to kiss him, and hath kill’d him so. 1110

“’T is true, ’t is true; thus was Adonis slain:
He ran upon the boar with his sharp spear,
Who did not whet his teeth at him again,
But by a kiss thought to persuade him there;
And nuzzling in his flank, the loving swine
Sheathed unaware the tusk in his soft groin.

“Had I been tooth’d like him, I must confess,
With kissing him I should have kill’d him first;

1105 *urchin-snouted*] with a snout like that of the hedgehog.

1110–1116 *He thought . . . soft groin*] The last idyll (no. 30) in ordinary collections of Theocritus’ poems seems first to ascribe to the boar a passionate affection for Adonis. The idyll was accessible to Shakespeare in an English translation,—*Six Idyllia . . . chosen out of the right famous Sicilian poet, Theocritus*, Oxford, 1588. See “Some Longer English Poems,” ed. Bullen, in Constable’s *English Garner*, p. 146. The extravagant notion is the subject of a Latin epigram: “De Adone ab apro interempto” by the Italian Renaissance critic and poet, Minturno, and is also introduced by Tarchagnota into his Italian poem, *L’Adone*, 1550, stanza 65. (Cf. line 930, *supra*, and note.)

1114 *persuade him there*] persuade him to remain.

VENUS AND ADONIS

But he is dead, and never did he bless
My youth with his; the more am I accurst." 1120
 With this, she falleth in the place she stood,
 And stains her face with his congealed blood.

She looks upon his lips, and they are pale;
She takes him by the hand, and that is cold;
She whispers in his ears a heavy tale,
As if they heard the woeful words she told;
 She lifts the coffer-lids that close his eyes,
 Where, lo, two lamps, burnt out, in darkness lies;

Two glasses, where herself herself beheld
A thousand times, and now no more reflect; 1130
Their virtue lost, wherein they late excell'd,
And every beauty robb'd of his effect:
 "Wonder of time," quoth she, "this is my spite,
 That, thou being dead, the day should yet be light.

"Since thou art dead, lo, here I prophesy,
Sorrow on love hereafter shall attend:
It shall be waited on with jealousy,
Find sweet beginning but unsavoury end;
 Ne'er settled equally, but high or low,
 That all love's pleasure shall not match his woe. 1140

1128 *two lamps . . . lies*] another instance of the singular verb with the plural subject. Cf. lines 1023-1024, *supra*, and note. For the figure see *Lucrece*, 1378-1379.

1133 *this is my spite*] this is the malice done me; this is my grievance.

VENUS AND ADONIS

“It shall be fickle, false and full of fraud;
Bud, and be blasted, in a breathing-while;
The bottom poison, and the top o’erstraw’d
With sweets that shall the truest sight beguile:
 The strongest body shall it make most weak,
 Strike the wise dumb, and teach the fool to speak.

“It shall be sparing and too full of riot,
Teaching decrepit age to tread the measures;
The staring ruffian shall it keep in quiet,
Pluck down the rich, enrich the poor with treasures; 1150
 It shall be raging-mad, and silly-mild,
 Make the young old, the old become a child.

“It shall suspect where is no cause of fear;
It shall not fear where it should most mistrust;
It shall be merciful and too severe,
And most deceiving when it seems most just;
 Perverse it shall be where it shows most toward,
 Put fear to valour, courage to the coward.

“It shall be cause of war and dire events,
And set dissension ’twixt the son and sire; 1160

1143 *o’erstraw’d*] o’erstrewn.

1147 *sparing and too full of riot*] The appropriateness of “sparing” has been questioned. But its place is quite consistent with the paradoxical tone of the context, which threatens love with mutually contradictory attributes, among which niggardliness and prodigality are both to hold a place. Cf. line 1155, *infra*: “It shall be *merciful* and *too severe*.”

1148 *measures*] stately dances.

1149 *staring*] violent, furious. Cf. *K. John*, IV, iii, 49: “*staring* rage.”

VENUS AND ADONIS

Subject and servile to all discontents,
As dry combustious matter is to fire:
Sith in his prime death doth my love destroy,
They that love best their loves shall not enjoy.”

By this the boy that by her side lay kill'd
Was melted like a vapour from her sight,
And in his blood, that on the ground lay spill'd,
A purple flower sprung up, chequer'd with white,
Resembling well his pale cheeks and the blood
Which in round drops upon their whiteness stood. 1170

She bows her head, the new-sprung flower to smell,
Comparing it to her Adonis' breath;
And says, within her bosom it shall dwell,
Since he himself is reft from her by death:
She crops the stalk, and in the breach appears
Green-dropping sap, which she compares to tears.

“Poor flower,” quoth she, “this was thy father's
guisc —
Sweet issue of a more sweet-smelling sire —
For every little grief to wet his eyes:
To grow unto himself was his desire, 1180
And so 't is thine; but know, it is as good
To wither in my breast as in his blood.

1161 *servile to*] subservient to, dominated by.

1168 *A purple flower . . . white*] According to Bion's famous lament for Adonis, the rose sprang from his blood and the anemone from his tears. But Ovid and later writers identify the “purple flower” exclusively with the frail anemone, the bloom of which the winds (*άνεμοι*) are prone to blow away.

VENUS AND ADONIS

“Here was thy father’s bed, here in my breast;
Thou art the next of blood, and ’t is thy right:
Lo, in this hollow cradle take thy rest;
My throbbing heart shall rock thee day and night:
There shall not be one minute in an hour
Wherein I will not kiss my sweet love’s flower.”

Thus weary of the world, away she hies,
And yokes her silver doves; by whose swift aid 1190
Their mistress, mounted, through the empty skies
In her light chariot quickly is convey’d;
Holding their course to Paphos, where their queen
Means to immure herself and not be seen.

1190–1193 *yokes her silver doves . . . to Paphos*] Cf. *Tempest*, IV, i, 92–94: “I met her Deity [Venus] Cutting the clouds towards *Paphos* and her son *Dove-drawn* with her.” Paphos was a city of Cyprus well known for its temple of Venus, which was the chief seat of her worship. Ovid in *Metam.*, x, 530, only mentions Paphos as a home of Venus incidentally at the opening of the story of her infatuation with Adonis, and notes her absence from the place. (“Non alto repetit Paphon aequore cinctam.”) In Golding’s translation of the passage Venus is said to have had “no mind unto Paphos where the sea beats round about the shore.”

THE RAPE OF LUCRECE¹

¹ This poem was first printed in quarto in 1594, and then in octavo in 1598, 1600, 1607, 1616, 1624, 1632, and 1655.

TO THE
RIGHT HONOURABLE HENRY WRIOTHESLEY,¹
EARLE OF SOUTHAMPTON, AND BARON OF TITCHFIELD.

The loue I dedicate to your Lordship is without end: wherof this Pamphlet without beginning is but a superfluous Moity.² The warrant I haue of your Honourable disposition, not the worth of my vntutord Lines makes it assured of acceptance. What I haue done is yours, what I haue to doe is yours, being part in all I haue, deuoted yours. Were my worth greater, my duety would shew greater, meane time, as it is, it is bound to your Lordship; To whom I wish long life still lengthned with all happinesse.

*Your Lordships in all duety.
William Shakespeare.*

¹ See note to *Venus and Adonis*, which is dedicated to the same patron.

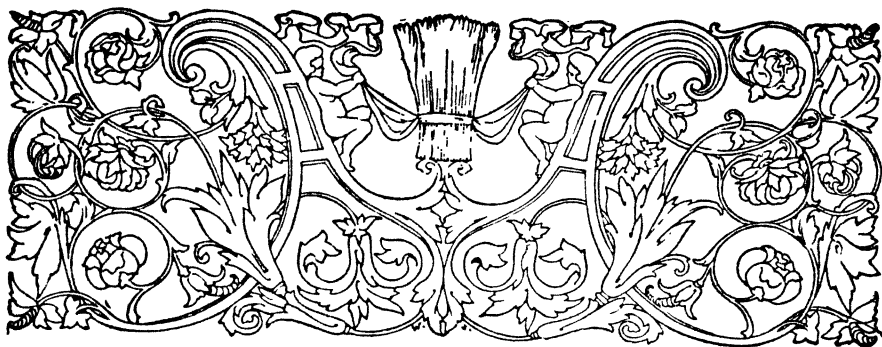
² a *superfluous Moity*] a trivial portion. "Moity" is often used by Shakespeare in this vague sense. Cf. *Sonnet* xlv, 12: "The cleare eye's *moity* and the deare heart's part."

THE ARGUMENT¹

LUCIUS TARQUINIUS, for his excessive pride surnamed Superbus, after he had caused his own father-in-law Servius Tullius to be cruelly murdered, and, contrary to the Roman laws and customs, not requiring or staying for the people's suffrages, had possessed himself of the kingdom, went, accompanied with his sons and other noblemen of Rome, to besiege Ardea. During which siege the principal men of the army meeting one evening at the tent of Sextus Tarquinius, the king's son, in their discourses after supper every one commended the virtues of his own wife; among whom Collatinus extolled the incomparable chastity of his wife Lucretia. In that pleasant humour they all posted to Rome; and intending, by their secret and sudden arrival, to make trial of that which every one had before avouched, only Collatinus finds his wife, though it were late in the night, spinning amongst her maids: the other ladies were all found dancing and revelling, or in several disports. Whereupon the noblemen yielded Collatinus the victory, and his wife the fame. At that time Sextus Tarquinius being inflamed with Lucrece' beauty, yet smothering his passions for the present, departed with the rest back to the camp; from whence he shortly after privily withdrew himself, and was, according to his estate, royally entertained and lodged by Lucrece at Collatium.² The same night he treacherously stealeth into her chamber, violently ravished her, and early in the morning speedeth away. Lucrece, in this lamentable plight, hastily dispatcheth messengers, one to Rome for her father, another to the camp for Collatine. They came, the one accompanied with Junius Brutus, the other with Publius Valerius; and finding Lucrece attired in mourning habit, demanded the cause of her sorrow. She, first taking an oath of them for her revenge, revealed the actor and whole manner of his dealing, and withal suddenly stabbed herself. Which done, with one consent they all vowed to root out the whole hated family of the Tarquins; and bearing the dead body to Rome, Brutus acquainted the people with the doer and manner of the vile deed, with a bitter invective against the tyranny of the king: wherewith the people were so moved, that with one consent and a general acclamation the Tarquins were all exiled, and the state government changed from kings to consuls.

¹ [THE ARGUMENT] This, with the prose dedications prefixed to *Venus and Adonis* and the present poem, forms all the non-dramatic prose from Shakespeare's pen which is extant.

² [Collatium] The correct name was Collatia; see lines 2 and 50.



THE RAPE OF LUCRECE



FROM THE BESIEGED
 Ardea all in post,
 Borne by the trustless wings
 of false desire,
 Lust-breathed Tarquin leaves
 the Roman host,
 And to Collatium bears the
 lightless fire,
 Which, in pale embers hid,
 lurks to aspire,
 And girdle with embracing
 flames the waist
 Of Collatine's fair love,
 Lucrece the chaste.

Haply that name of "chaste" unhappily set
 This bateless edge on his keen appetite;
 When Collatine unwisely did not let

10

1 *Ardea*] a town in Latium. The penultimate e is in classical Latin, short,
 as at line 1332, *infra*.
all in post] in post-haste.

THE RAPE OF LUCRECE

To praise the clear unmatched red and white
Which triumph'd in that sky of his delight,
Where mortal stars, as bright as heaven's beauties,
With pure aspects did him peculiar duties.

For he the night before, in Tarquin's tent,
Unlock'd the treasure of his happy state;
What priceless wealth the heavens had him lent
In the possession of his beauteous mate;
Reckoning his fortune at such high-proud rate,
That kings might be espoused to more fame, 20
But king nor peer to such a peerless dame.

O happiness enjoy'd but of a few!
And, if possess'd, as soon decay'd and done
As is the morning's silver-melting dew
Against the golden splendour of the sun!
An expired date, cancell'd ere well begun.

4 *Collatium*] The correct name of the town is Collatia. The name is repeated at line 50 in the correct form in all editions, save in a single copy — the Bodleian copy — of the First Quarto which gives *Colatium*. That exceptional reading is admitted to the present text of line 50.

lightless] smouldering.

9 *bateless*] not to be blunted.

10 *let*] forbear. Cf. line 328, *infra*.

11 *red and white*] Cf. *Venus and Adonis*, 346: "conflict of her hue," and line 56 *seq.*, *infra*.

14 *aspects*] an astrological term; applied to the influences of the stars. Shakespeare invariably accents the word on the second syllable.

21 *peer*] Thus the 1594 Quarto. The later editions read *prince*.

26 *An expired date . . . begun*] Cf. Daniel's *Rosamond*, 249: "Cancell'd with Time, will have their *date expired*."

THE RAPE OF LUCRECE

Honour and beauty, in the owner's arms,
Are weakly fortress'd from a world of harms.

Beauty itself doth of itself persuade
The eyes of men without an orator; 30
What needeth then apologies be made,
To set forth that which is so singular?
Or why is Collatine the publisher
Of that rich jewel he should keep unknown
From thievish ears, because it is his own?

Perchance his boast of Lucrece' sovereignty
Suggested this proud issue of a king;
For by our ears our hearts oft tainted be:
Perchance that envy of so rich a thing,
Braving compare, disdainfully did sting 40
His high-pitch'd thoughts, that meaner men should
vaunt
That golden hap which their superiors want.

But some untimely thought did instigate
His all-too-timeless speed, if none of those:
His honour, his affairs, his friends, his state,
Neglected all, with swift intent he goes
To quench the coal which in his liver glows.
O rash-false heat, wrapp'd in repentant cold,
Thy hasty spring still blasts, and ne'er grows old!

37 *Suggested*] Tempted.

40 *Braving compare*] Challenging comparison.

44 *all-too-timeless*] quite unseasonable.

49 *Thy hasty spring still blasts*] Cf. line 869, *infra*: "Unruly blasts wait on the tender spring."

THE RAPE OF LUCRECE

50

When at Collatium this false lord arrived,
Well was he welcomed by the Roman dame,
Within whose face beauty and virtue strived
Which of them both should underprop her fame:
When virtue bragg'd, beauty would blush for shame;
When beauty boasted blushes, in despite
Virtue would stain that o'er with silver white.

But beauty, in that white intituled,
From Venus' doves doth challenge that fair field:
Then virtue claims from beauty beauty's red,

50 *Collatium*] See note on line 4, *supra*.

56 *Virtue would stain . . . white*] Virtue stains the red of beauty's blush ("beauty's red," line 59) with silver white. The reading *that o'er* is questionable. In this line Shakespeare seems to introduce heraldic imagery which is continued somewhat confusedly through the next two stanzas. For *that o'er* the earliest three editions read preferably *that ore* (*i. e.*, that red gold), "ore" being doubtless used in the sense of "or" the heraldic term for gold, as in *Hamlet*, IV, i, 25-27: "like some ore Among a mineral of metals base, Shows itself pure." "Or," *i. e.*, gold, is constantly credited with the colour of red. Cf. *Macb.*, II, iii, 111: "His silver skin laced with his golden blood."

57 *in that white intituled*] properly blazoned or adorned with that whiteness. Cf. *Sonnet xxxvii*, 7: "*Entitled* in thy parts." The language has a heraldic significance (cf. also lines 205 and 535, *infra*). The whiteness, the colour in which beauty is blazoned, challenges the silvery hue of Venus' doves.

58 *that fair field*] The word "field" has an equivocal significance, meaning "the field of battle" for the white and red (the "lilies" and "roses," line 71) and also the "surface" of the heraldic shield, to which Lucrece's countenance is likened. Cf. line 72, *infra*: "her fair face's *field*."

59-61 *Then virtue claims . . . their shield*] These very obscure lines seem to mean that virtue, whose heraldic colour is properly white, finding that her proper colour is assumed by beauty, whose heraldic colour is prop-

THE RAPE OF LUCRECE

Which virtue gave the golden age to gild 60
Their silver cheeks, and call'd it then their shield;
Teaching them thus to use it in the fight,
When shame assail'd, the red should fence the
white.

This heraldry in Lucrece' face was seen,
Argued by beauty's red and virtue's white:
Of either's colour was the other queen,
Proving from world's minority their right;
Yet their ambition makes them still to fight;
The sovereignty of either being so great,
That oft they interchange each other's seat. 70

This silent war of lilies and of roses,
Which Tarquin view'd in her fair face's field,

erly red, takes for itself "beauty's red." Virtue formerly gave away to the golden age of purity the heraldic colour of red for its heraldic shield (so that the people of that age might gild or redden their silver or white cheeks with that ruddy hue when shame assailed them). The antecedent of the possessive pronoun "their" both in "Their silver cheeks" and in "their shield," — as well as of the pronoun "them" (line 62), — is "the golden age," a noun of multitude. 62 *them . . . it*] the pure beings of the golden age . . . "beauty's red." 63 *the red should fence the white*] so that the red (of virtue) should defend the white (of beauty). The context makes it clear that "fence" is used in its common sense of "defend."

65 *Argued by*] Indicated by.

67 *from world's minority*] from the childhood of the world; from the era of the "golden age" (line 60).

71 *This silent war of lilies and of roses*] Cf. *T. of Shrew*, IV, v, 30: "Such war of white and red within her cheeks."

72 *fair face's field*] Cf. line 58, *supra*, and note.

THE RAPE OF LUCRECE

In their pure ranks his traitor eye encloses;
Where, lest between them both it should be kill'd,
The coward captive vanquished doth yield
 To those two armies, that would let him go
 Rather than triumph in so false a foe.

Now thinks he that her husband's shallow tongue,
The niggard prodigal that praised her so,
In that high task hath done her beauty wrong, 80
Which far exceeds his barren skill to show:
Therefore that praise which Collatine doth owe
 Enchanted Tarquin answers with surmise,
 In silent wonder of still-gazing eyes.

This earthly saint, adored by this devil,
Little suspecteth the false worshipper;
For unstain'd thoughts do seldom dream on evil;
Birds never limed no secret bushes fear:
So guiltless she securely gives good cheer
 And reverend welcome to her princely guest, 90
 Whose inward ill no outward harm express'd:

For that he colour'd with his high estate,
Hiding base sin in plaits of majesty;

82-83 *that praise . . . answers*] that praise (of Lucrece) which is due from Collatine, her husband, bewitched Tarquin makes up or pays.

88 *Birds never limed . . . fear*] Cf. the converse sentiment, *3 Hen. VI*, V, vi, 13-14: "The bird that hath been limed in a bush, With trembling wings misdoubteth every bush." "Limed" means "snared by bird-lime."

89 *securely*] with confidence without suspicion.

93 *plaits of majesty*] the cunning folds or concealment of dignified demeanour. Cf. *Lear*, I, i, 280: "*plaited cunning*."

THE RAPE OF LUCRECE

That nothing in him seem'd inordinate,
Save sometime too much wonder of his eye,
Which, having all, all could not satisfy;
 But, poorly rich, so wanteth in his store,
 That, cloy'd with much, he pineth still for more.

But she, that never coped with stranger eyes,
Could pick no meaning from their parling looks, 100
Nor read the subtle-shining secrecies
Writ in the glassy margents of such books:
She touch'd no unknown baits, nor fear'd no hooks;
 Nor could she moralize his wanton sight,
 More than his eyes were open'd to the light.

He stories to her ears her husband's fame,
Won in the fields of fruitful Italy;
And decks with praises Collatine's high name,
Made glorious by his manly chivalry
With bruised arms and wreaths of victory: 110

94 *inordinate*] unusual.

99 *stranger eyes*] eyes of a stranger.

100 *parling looks*] speaking or insinuating glances.

102 *the glassy margents . . . books*] Cf. *Rom. and Jul.*, I, iii, 86-88: "And what obscured in this fair volume lies Find written in the *margent* of his eyes, This precious book of love." In old books the commentary was commonly printed in the margin.

104 *moralize*] interpret.

106 *stories*] narrates Cf. *Venus and Adonis*, 1013.

110 *With bruised arms . . . victory*] Cf. *Rich. III*, I, i, 5-6: "Now are our brows bound with *victorious wreaths*, Our *bruised arms* hung up for monuments."

THE RAPE OF LUCRECE

Her joy with heaved-up hand she doth express,
And wordless so greets heaven for his success.

Far from the purpose of his coming hither,
He makes excuses for his being there:
No cloudy show of stormy blustering weather
Doth yet in his fair welkin once appear;
Till sable Night, mother of dread and fear,
Upon the world dim darkness doth display,
And in her vaulty prison stows the day.

For then is Tarquin brought unto his bed, 120
Intending weariness with heavy spright;
For after supper long he questioned
With modest Lucrece, and wore out the night:
Now leaden slumber with life's strength doth fight;
And every one to rest themselves betake,
Save thieves and cares and troubled minds that
wake.

As one of which doth Tarquin lie revolving
The sundry dangers of his will's obtaining;

117 *sable Night . . . fear*] Cf. Daniel's *Rosamond* (1592), ll. 439-440:
"Night, mother of sleep and fear . . . with her *sable* mantle"; and
Barnfield's *Cassandra* (1595), line 297: "night's *sable* mantle."

121 *Intending . . . spright*] Pretending weariness and sleepiness.

122 *questioned*] conversed.

124 *leaden slumber*] Cf. *Rich. III*, V, iii, 105: "Lest *leaden slumber* peise
me down."

125-126 *And every one . . . that wake*] Cf. Barnfield's *Cassandra* (1595),
409-410: "Now silent night drew on; when all things sleep save
thieves and cares."

THE RAPE OF LUCRECE

Yet ever to obtain his will resolving,
Though weak-built hopes persuade him to abstaining: 130
Despair to gain doth traffic oft for gaining,
And when great treasure is the meed proposed,
Though death be adjunct, there 's no death sup-
posed.

Those that much covet are with gain so fond
That what they have not, that which they possess,
They scatter and unloose it from their bond,
And so, by hoping more, they have but less;
Or, gaining more, the profit of excess
Is but to surfeit, and such griefs sustain,
That they prove bankrupt in this poor-rich gain. 140

The aim of all is but to nurse the life
With honour, wealth and ease, in waning age;
And in this aim there is such thwarting strife
That one for all or all for one we gage;
As life for honour in fell battle's rage;
Honour for wealth; and oft that wealth doth cost
The death of all, and all together lost.

133 *Though death be adjunct*] Cf. *K. John*, III, iii, 57: "Though that *my death were adjunct* to my act."

134-136 *Those that much covet . . . bond*] Thus the first edition. Some unconvincing changes have been suggested. The meaning seems to be, "People who are very rapacious are made so foolish by greed that they scatter and unloose from their grasp everything, both that which they try to obtain but fail to get, and that which they actually possess."

144 *gage*] stake.

THE RAPE OF LUCRECE

So that in venturing ill we leave to be
The things we are for that which we expect;
And this ambitious foul infirmity, 150
In having much, torments us with defect
Of that we have: so then we do neglect
The thing we have, and, all for want of wit,
Make something nothing by augmenting it.

Such hazard now must doting Tarquin make,
Pawning his honour to obtain his lust;
And for himself himself he must forsake:
Then where is truth, if there be no self-trust?
When shall he think to find a stranger just,
When he himself himself confounds, betrays 160
To slanderous tongues and wretched hateful days?

Now stole upon the time the dead of night,
When heavy sleep had closed up mortal eyes:
No comfortable star did lend his light,

148 *in venturing ill we leave to be*] in venturing on evil courses we cease to be.

154 *Make something . . . augmenting it*] Cf. *Macb.*, II, i, 26-27: "So I lose none [*sc.* honour] In seeking to *augment* it," and the *Sonnets* appended to *Alcilia* by J. C. (1595), stanza xxv:

"The things we have, we most of all neglect;
And that we have not, greedily we crave.
The things we may have, little we respect;
And still we covet, that we cannot have.
Yet, howsoe'er in our conceit, we prize them.
No sooner gotten, but we straight despise them."

160 *confounds*] destroys.

164 *comfortable*] comforting, cheering.

THE RAPE OF LUCRECE

No noise but owls' and wolves' death-boding cries;
Now serves the season that they may surprise
 The silly lambs: pure thoughts are dead and still,
 While lust and murder wakes to stain and kill.

And now this lustful lord leap'd from his bed,
Throwing his mantle rudely o'er his arm; 170
Is madly toss'd between desire and dread;
Th' one sweetly flatters, th' other feareth harm;
But honest fear, bewitch'd with lust's foul charm,
 Doth too too oft betake him to retire,
 Beaten away by brain-sick rude desire.

His falchion on a flint he softly smiteth,
That from the cold stone sparks of fire do fly;
Whereat a waxen torch forthwith he lighteth,
Which must be lode-star to his lustful eye;
And to the flame thus speaks advisedly: 180
 "As from this cold flint I enforced this fire,
 So Lucrece must I force to my desire."

Here pale with fear he doth premeditate
The dangers of his loathsome enterprise,
And in his inward mind he doth debate
What following sorrow may on this arise:
Then looking scornfully he doth despise

174 *retire*] retreat, flight.

187-188 *he doth despise . . . lust*] he despises his inability to withstand lust, against which his armour or equipment is defenceless. "Still-slaughter'd lust" implies that lust is ever being killed, but is ever returning to life.

THE RAPE OF LUCRECE

His naked armour of still-slaughter'd lust,
And justly thus controls his thoughts unjust:

“Fair torch, burn out thy light, and lend it not 190
To darken her whose light excelleth thine:
And die, unhallow'd thoughts, before you blot
With your uncleanness that which is divine:
Offer pure incense to so pure a shrine:
Let fair humanity abhor the deed
That spots and stains love's modest snow-white
weed.

“O shame to knighthood and to shining arms!
O foul dishonour to my household's grave!
O impious act, including all foul harms!
A martial man to be soft fancy's slave! 200
True valour still a true respect should have;
Then my digression is so vile, so base,
That it will live engraven in my face.

“Yea, though I die, the scandal will survive,
And be an eye-sore in my golden coat;

190–191 *burn out thy light . . . light*] “Light” is similarly used in the double sense (of flame and of life) in *Othello*, V, ii, 7: “Put out the light, and then put out the *light*.”

196 *weed*] dress.

198 *my household's grave*] my family monument, or mausoleum engraved with the scutcheons of my family.

200 *soft fancy's slave*] slave of effeminate love.

201 *true respect*] respect for truth.

202 *digression*] transgression.

205 *golden coat*] splendid coat-of-arms.

THE RAPE OF LUCRECE

Some loathsome dash the herald will contrive,
To cipher me how fondly I did dote;
That my posterity, shamed with the note,
 Shall curse my bones, and hold it for no sin
 To wish that I their father had not bin. 210

“What win I, if I gain the thing I seek?
A dream, a breath, a froth of fleeting joy.
Who buys a minute’s mirth to wail a week?
Or sells eternity to get a toy?
For one sweet grape who will the vine destroy?
 Or what fond beggar, but to touch the crown,
 Would with the sceptre straight be stricken down?

“If Collatinus dream of my intent,
Will he not wake, and in a desperate rage
Post hither, this vile purpose to prevent? 220
This siege that hath engirt his marriage,
This blur to youth, this sorrow to the sage,
 This dying virtue, this surviving shame,
 Whose crime will bear an ever-during blame.

206–207 *Some loathsome dash . . . I did dote*] A recurrence of the heraldic terminology of lines 57 *seq.* Heralds were wont to deface with a blot or mark of disgrace, technically called “an abatement,” the shields of those who committed dishonourable offences like seduction or desertion in battle. Such “abatements” are described in Guillim’s *Display of Heraldry*, 1610. “To cipher” means “To signify” “To denote.”

213 *Who buys . . . to wail a week*] Cf. *Rich. III*, IV, i, 97: “And each hour’s joy wrecked with a week of teen.”

THE RAPE OF LUCRECE

“O what excuse can my invention make,
When thou shalt charge me with so black a deed?
Will not my tongue be mute, my frail joints shake,
Mine eyes forgo their light, my false heart bleed?
The guilt being great, the fear doth still exceed;
And extreme fear can neither fight nor fly,
But coward-like with trembling terror die.

230

“Had Collatinus kill’d my son or sire,
Or lain in ambush to betray my life,
Or were he not my dear friend, this desire
Might have excuse to work upon his wife,
As in revenge or quittal of such strife:
But as he is my kinsman, my dear friend,
The shame and fault finds no excuse nor end.

“Shameful it is; ay, if the fact be known:
Hateful it is; there is no hate in loving:
I’ll beg her love; but she is not her own:
The worst is but denial and reproving:
My will is strong, past reason’s weak removing.
Who fears a sentence or an old man’s saw
Shall by a painted cloth be kept in awe.”

240

229 *doth still exceed*] is still in excess.

236 *quittal*] requital.

239 *fact*] crime. Cf. line 349, *infra*. The usage is common.

244 *sentence*] maxim, proverb.

245 *a painted cloth*] rough tapestry which ordinarily covered the wall of middle-class houses; on them were painted moral sentences together with illustrations of scriptural scenes or popular secular tales.

THE RAPE OF LUCRECE

Thus graceless holds he disputation
'Tween frozen conscience and hot-burning will,
And with good thoughts makes dispensation,
Urging the worser sense for vantage still;
Which in a moment doth confound and kill 250
 All pure effects, and doth so far proceed
 That what is vile shows like a virtuous deed.

Quoth he, "She took me kindly by the hand,
And gazed for tidings in my eager eyes,
Fearing some hard news from the warlike band,
Where her beloved Collatinus lies.
O, how her fear did make her colour rise!
 First red as roses that on lawn we lay,
 Then white as lawn, the roses took away.

"And how her hand, in my hand being lock'd, 260
Forced it to tremble with her loyal fear!
Which struck her sad, and then it faster rock'd,
Until her husband's welfare she did hear;
Whereat she smiled with so sweet a cheer
 That had Narcissus seen her as she stood
 Self-love had never drown'd him in the flood.

247 *will*] lust; a common usage.

248 *makes dispensation*] dispenses.

256 *Where . . . lies*] Among whom . . . resides or abides.

258-259 *First red . . . took away*] Cf. *Venus and Adonis*, 589-590: "a sudden pale Like *lawn* being spread upon the blushing rose."

259 *the roses took away*] the roses being taken away.

264 *cheer*] countenance.

265-266 *had Narcissus . . . in the flood*] Cf. *Venus and Adonis*, 161-162: "Narcissus so himself himself forsook, And died to kiss his

THE RAPE OF LUCRECE

“Why hunt I then for colour or excuses?
All orators are dumb when beauty pleadeth;
Poor wretches have remorse in poor abuses;
Love thrives not in the heart that shadows dreadeth: 270
Affection is my captain, and he leadeth;
 And when his gaudy banner is display’d,
 The coward fights, and will not be dismay’d.

“Then, childish fear avaunt! debating die!
Respect and reason wait on wrinkled age!
My heart shall never countermand mine eye:
Sad pause and deep regard besseems the sage;
My part is youth, and beats these from the stage:
 Desire my pilot is, beauty my prize;
 Then who fears sinking where such treasure lies?” 280

As corn o’ergrown by weeds, so heedful fear
Is almost choked by unresisted lust.
Away he steals with open listening ear,
Full of foul hope and full of fond mistrust;
Both which, as servitors to the unjust,

shadow in the brook”; and Marlowe’s *Hero and Leander*, Sestiad I, lines 74–76.

275 *Respect*] Thought, cautious prudence; like “regard” in line 277.

277 *Sad pause*] Pause for serious thought.

278 *My part is youth . . . stage*] An allusion to the performance of morality plays, in which the personification of youth often figured in the *dramatis personæ*. Cf. the extant morality plays called respectively *The Interlude of Youth* and *Lusty Juventus*. In many of these pieces there is much horse-play, chiefly on the part of a character called the “Vice,” the servitor of the Devil, who at the close is wont to drive his master from the stage with blows. Cf. *Tw. Night*, IV, ii, 120–122, and *Hen. V*, IV, 70–71.

THE RAPE OF LUCRECE

So cross him with their opposite persuasion,
That now he vows a league, and now invasion.

Within his thought her heavenly image sits,
And in the self-same seat sits Collatine:
That eye which looks on her confounds his wits; 290
That eye which him beholds, as more divine,
Unto a view so false will not incline;
But with a pure appeal seeks to the heart,
Which once corrupted takes the worser part;

And therein heartens up his servile powers,
Who, flatter'd by their leader's jocund show,
Stuff up his lust, as minutes fill up hours;
And as their captain, so their pride doth grow,
Paying more slavish tribute than they owe.
By reprobate desire thus madly led, 300
The Roman lord marcheth to Lucrece' bed.

The locks between her chamber and his will,
Each one by him enforced, retires his ward;
But, as they open, they all rate his ill,
Which drives the creeping thief to some regard:
The threshold grates the door to have him heard;
Night-wandering weasels shriek to see him there;
They fright him, yet he still pursues his fear.

286 *cross him*] work on him at cross-purposes.

303 *retires his ward*] draws back its bolt. "Retires" is used like the French "retirer." Cf. line 641, *infra*.

308 *his fear*] the cause of his fear, his peril.

THE RAPE OF LUCRECE

As each unwilling portal yields him way,
Through little vents and crannies of the place 310
The wind wars with his torch to make him stay,
And blows the smoke of it into his face,
Extinguishing his conduct in this case;
But his hot heart, which fond desire doth scorch,
Puffs forth another wind that fires the torch:

And being lighted, by the light he spies
Lucretia's glove, wherein her needle sticks:
He takes it from the rushes where it lies,
And griping it, the needle his finger pricks;
As who should say "This glove to wanton tricks 320
Is not inured; return again in haste;
Thou see'st our mistress' ornaments are chaste."

But all these poor forbiddings could not stay him;
He in the worst sense construes their denial:
The doors, the wind, the glove, that did delay him,
He takes for accidental things of trial;
Or as those bars which stop the hourly dial,
Who with a lingering stay his course doth let,
Till every minute pays the hour his debt.

313 *his conduct in this case*] his conductor or guide in this business. Cf. *Rom. and Jul.*, V, iii, 116: "Come bitter *conduct*, come unsavoury guide."

318 *the rushes*] the rushes, which strewed the floors of the chief rooms in Elizabethan houses. Cf. *Cymb.*, II, ii, 12-13: "Our Tarquin thus Did softly press *the rushes*."

319 *needle*] The word must be pronounced monosyllabically. The alternative form *neeld* is substituted by Malone.

328 *let*] hinder. So line 10, *supra*. Cf. line 330: "lets" (*i. e.*, hindrances).

THE RAPE OF LUCRECE

“So, so,” quoth he, “these lets attend the time, 330
Like little frosts that sometime threat the spring,
To add a more rejoicing to the prime,
And give the sneaped birds more cause to sing.
Pain pays the income of each precious thing;
Huge rocks, high winds, strong pirates, shelves and
sands,
The merchant fears, ere rich at home he lands.”

Now is he come unto the chamber door,
That shuts him from the heaven of his thought,
Which with a yielding latch, and with no more,
Hath barr'd him from the blessed thing he sought. 340
So from himself impiety hath wrought,
That for his prey to pray he doth begin,
As if the heavens should countenance his sin.

But in the midst of his unfruitful prayer,
Having solicited the eternal power
That his foul thoughts might compass his fair fair,
And they would stand auspicious to the hour,
Even there he starts: quoth he, “I must deflower:

330 *these lets . . . time*] these hindrances are incidental to the occasion.

333 *sneaped*] nipped, pinched.

335 *shelves*] shoals, banks. Cf. Milton's *Comus*, 117: “the tawny *sands* and *shelves*.”

341 *So from himself . . . wrought*] His wickedness has carried him so far from his better judgment.

346 *his fair fair*] his fair beauty. The second “fair” is, of course, a substantive. Cf. *Venus and Adonis*, 1083, and note.

THE RAPE OF LUCRECE

The powers to whom I pray abhor this fact;
How can they then assist me in the act?

350

"Then Love and Fortune be my gods, my guide!
My will is back'd with resolution:
Thoughts are but dreams till their effects be tried;
The blackest sin is clear'd with absolution;
Against love's fire fear's frost hath dissolution.
The eye of heaven is out, and misty night
Covers the shame that follows sweet delight."

This said, his guilty hand pluck'd up the latch,
And with his knee the door he opens wide.
The dove sleeps fast that this night-owl will catch: 360
Thus treason works ere traitors be espied.
Who sees the lurking serpent steps aside;
But she, sound sleeping, fearing no such thing,
Lies at the mercy of his mortal sting.

Into the chamber wickedly he stalks
And gazeth on her yet unstained bed.
The curtains being close, about he walks,
Rolling his greedy eyeballs in his head:
By their high treason is his heart misled;

349 *fact*] crime. Cf. line 239, *supra*.

354 *The blackest sin . . . absolution*] An anachronistic reference to the Roman Catholic doctrine of sacerdotal absolution.

356 *The eye of heaven is out*] The sun has ceased to shine. Cf. *Rich. II*, I, iii, 275: "All places that *the eye of heaven* visits." Cf. *Sonnet* xviii, 5: "*the eye of heaven*," and xxxiii, 2: "sovereign *eye*."

365 *stalks*] steps stealthily. Lucrece describes him as entering her chamber as "A creeping creature" (line 1627, *infra*).

THE RAPE OF LUCRECE

Which gives the watch-word to his hand full soon 370
To draw the cloud that hides the silver moon.

Look, as the fair and fiery-pointed sun,
Rushing from forth a cloud, bereaves our sight;
Even so, the curtain drawn, his eyes begun
To wink, being blinded with a greater light:
Whether it is that she reflects so bright,
That dazzleth them, or else some shame supposed;
But blind they are, and keep themselves enclosed.

O, had they in that darksome prison died!
Then had they seen the period of their ill; 380
Then Collatine again, by Lucrece' side,
In his clear bed might have reposed still:
But they must ope, this blessed league to kill;
And holy-thoughted Lucrece to their sight
Must sell her joy, her life, her world's delight.

Her lily hand her rosy cheek lies under,
Cozening the pillow of a lawful kiss;

371 *the silver moon*] Lucrece, who is chaste as Diana, goddess of the moon.
Cf. *Cor.*, V, iii, 65 (of Valeria): "The moon of Rome, chaste as the icicle."

372 *fiery-pointed*] equipped or furnished with fire; "pointed" is often used as here for "appointed."

374 *drawn*] drawn back, withdrawn.

377 *some shame supposed*] some suggestion of shame.

380 *the period*] the end.

382 *clear*] pure, unpolluted.

386-396 *Her lily hand . . . dew of night*] This stanza reduced to six lines, together with four lines of the succeeding stanza, figures with much verbal modification in the *Fragmenta Aurea*, 1646, pp. 29-30, a posthumous collection of verse by Sir John Suckling, the Cavalier poet,

THE RAPE OF LUCRECE

Who, therefore angry, seems to part in sunder,
Swelling on either side to want his bliss;
Between whose hills her head entombed is:

390

Where, like a virtuous monument, she lies,
To be admired of lewd unhallow'd eyes.

Without the bed her other fair hand was,
On the green coverlet; whose perfect white
Show'd like an April daisy on the grass,
With pearly sweat, resembling dew of night.
Her eyes, like marigolds, had sheathed their light,
And canopied in darkness sweetly lay,
Till they might open to adorn the day.

Her hair, like golden threads, play'd with her breath; 400
O modest wantons! wanton modesty!
Showing life's triumph in the map of death,
And death's dim look in life's mortality:
Each in her sleep themselves so beautify
As if between them twain there were no strife,
But that life lived in death and death in life.

who was a warm admirer of Shakespeare. Suckling added fourteen original lines to the ten, which he drew from Shakespeare, and called the whole "A Supplement to an imperfect copy of verses of Mr. Will Shakespears."

389 *Swelling . . . his bliss*] Rising up on either side because it (*i. e.*, the pillow) was deprived of its bliss.

400 *golden threads*] Cf. Ovid's description of Lucrece (*Fasti*, II, 763): "flavi capilli."

402 *the map of death*] the picture of death. Cf. *Rich.* II, V, i, 12: "Thou map of honour."

403 *life's mortality*] mortal life. Cf. *Macb.*, II, iii, 91: "There's nothing serious in mortality."

THE RAPE OF LUCRECE

Her breasts, like ivory globes circled with blue,
A pair of maiden worlds unconquered,
Save of their lord no bearing yoke they knew,
And him by oath they truly honoured. 410
These worlds in Tarquin new ambition bred;
Who, like a foul usurper, went about
From this fair throne to heave the owner out.

What could he see but mightily he noted?
What did he note but strongly he desired?
What he beheld, on that he firmly doted,
And in his will his wilful eye he tired.
With more than admiration he admired
Her azure veins, her alabaster skin,
Her coral lips, her snow-white dimpled chin. 420

As the grim lion fawneth o'er his prey,
Sharp hunger by the conquest satisfied,
So o'er this sleeping soul doth Tarquin stay,
His rage of lust by gazing qualified;
Slack'd, not suppress'd; for standing by her side,

408 *unconquered*] the epithet is used here as of an unconquered or "maiden" castle, which has known no master save its own "lord" (line 409).

417 *And in his will . . . he tired*] He wearied or glutted his lustful eye with the object of his desire. "Tired" here seems to combine the ordinary sense with that of "devouring" in which sense it was specifically applied to hawks or eagles. Cf. *Venus and Adonis*, 55-56: "an empty eagle . . . *Tires* with her beak on feathers, flesh and bone."

424 *qualified*] allayed, diminished. Cf. *Sonnet* cix, 2: "Though absence seem'd my flame to *qualify*."

THE RAPE OF LUCRECE

His eye, which late this mutiny restrains,
Unto a greater uproar tempts his veins :

And they, like straggling slaves for pillage fighting,
Obdurate vassals fell exploits effecting,
In bloody death and ravishment delighting, 430
Nor children's tears nor mothers' groans respecting,
Swell in their pride, the onset still expecting :
Anon his beating heart, alarum striking,
Gives the hot charge, and bids them do their liking.

His drumming heart cheers up his burning eye,
His eye commends the leading to his hand ;
His hand, as proud of such a dignity,
Smoking with pride, march'd on to make his stand
On her bare breast, the heart of all her land ;
Whose ranks of blue veins, as his hand did scale, 440
Left their round turrets destitute and pale.

They, mustering to the quiet cabinet
Where their dear governess and lady lies,

433 *alarum striking*] sounding the signal for the charge. These military metaphors applied to the assault of love, which are continued in lines 469 *et seq.*, *infra*, are very common in sixteenth century poetry. Cf. Lord Vaux's very popular poem, "When Cupid scaled first the fort," in Tottel's *Miscellany* (1557), of which the second stanza runs "There saw I love upon the wall, How he his banner did display *Alarm! alarm!* he 'gan to call And bade his soldiers keep array."

436 *commends the leading*] makes over the control of the attack.

437-439 *His hand . . . On her bare breast*] Cf. Livy's phrase: "Sinistraque manu mulieris pectore oppresso."

438 *pride*] lustful desire.

442-443 *the quiet cabinet . . . lady lies*] the heart which is mistress of the

THE RAPE OF LUCRECE

Do tell her she is dreadfully beset,
And fright her with confusion of their cries:
She, much amazed, breaks ope her lock'd-up eyes,
 Who, peeping forth this tumult to behold,
 Are by his flaming torch dimm'd and controll'd.

Imagine her as one in dead of night
From forth dull sleep by dreadful fancy waking, 450
That thinks she hath beheld some ghastly sprite,
Whose grim aspect sets every joint a-shaking;
What terror 't is! but she, in worser taking,
 From sleep disturbed, heedfully doth view
 The sight which makes supposed terror true.

Wrapp'd and confounded in a thousand fears,
Like to a new-kill'd bird she trembling lies;
She dares not look; yet, winking, there appears
Quick-shifting antics, ugly in her eyes:
Such shadows are the weak brain's forgeries; 460
 Who, angry that the eyes fly from their lights,
 In darkness daunts them with more dreadful sights.

His hand, that yet remains upon her breast, —
Rude ram, to batter such an ivory wall! —

blood in the veins. Cf. *2 Hen. IV*, IV, iii, 108-109: "and then the vital commoners and inland petty spirits [*i. e.*, the blood-vessels and other inward corporeal agents] muster me all to their captain, the heart."

448 *controll'd*] oppressed or mastered.

453 *taking*] alarm, agony. The word in this sense is now a vulgarism.

458 *winking*] with eyes shut.

459 *antics*] grotesque phantoms.

THE RAPE OF LUCRECE

May feel her heart, poor citizen ! distress'd,
Wounding itself to death, rise up and fall,
Beating her bulk, that his hand shakes withal.

This moves in him more rage and lesser pity,
* To make the breach and enter this sweet city.

First, like a trumpet, doth his tongue begin
To sound a parley to his heartless foe;
Who o'er the white sheet peers her whiter chin,
The reason of this rash alarm to know,
Which he by dumb demeanour seeks to show;
But she with vehement prayers urgeth still
Under what colour he commits this ill.

470

Thus he replies: "The colour in thy face,
That even for anger makes the lily pale

467 *Beating her bulk*] Lashing her whole frame. Cf. *Hamlet*, II, i, 95:
"As it did seem to *shatter all his bulk*."

469 *this sweet city*] a common metaphor. Cf. *Lover's Compl.*, line 176:
"I held my city," and note. The military metaphors of lines 428-
441, *supra*, are now resumed.

471 *heartless*] disheartened, deprived of courage. Cf. line 1392, *infra*.

472 *Who o'er the white sheet . . . chin*] Cf. *Venus and Adonis*, 398:
"Teaching the *sheets* a *whiter* hue than *white*," and Constable's description of his mistress in bed, in *Diana* (ed. 1592, Sonnet iv, 7; ed. 1594, Decade ii, Sonnet iii): "and *whiter skin* with *white sheet* covered."

476 *colour*] pretext, with a punning reference to the word in the sense of
"a military flag." Cf. lines 477 and 481, *infra*.

477-479 *The colour . . . her own disgrace*] Cf. Constable's *Diana* (ed. 1592, Sonnet xvii; ed. 1594, Decade i, Sonnet ix):

"My Lady's presence makes the roses red
Because to see her lips they blush for shame.
The Lily's leaves for envy, pale became."

THE RAPE OF LUCRECE

And the red rose blush at her own disgrace,
Shall plead for me and tell my loving tale: 480
Under that colour am I come to scale
Thy never-conquer'd fort: the fault is thine,
For those thine eyes betray thee unto mine.

"Thus I forestall thee, if thou mean to chide:
Thy beauty hath ensnared thee to this night,
Where thou with patience must my will abide;
My will that marks thee for my earth's delight,
Which I to conquer sought with all my might;
But as reproof and reason beat it dead,
By thy bright beauty was it newly bred. 490

"I see what crosses my attempt will bring;
I know what thorns the growing rose defends;
I think the honey guarded with a sting;
All this beforehand counsel comprehends:
But will is deaf and hears no heedful friends;
Only he hath an eye to gaze on beauty,
And dotes on what he looks, 'gainst law or duty.

"I have debated, even in my soul,
What wrong, what shame, what sorrow I shall breed;

481-482 *I come to scale . . . fort*] Cf. Lord Vaux's "When Cupid scaled first the *fort*," in Tottel's *Miscellany* (1557), and see note on line 433, *supra*.

492 *I know what thorns . . . defends*] Cf. Daniel's *Rosamond* (1592), 217: "The ungather'd Rose, defended with the thorns."

THE RAPE OF LUCRECE

But nothing can affection's course control, 500
Or stop the headlong fury of his speed.
I know repentant tears ensue the deed,
 . Reproach, disdain and deadly enmity;
 Yet strive I to embrace mine infamy."

This said, he shakes aloft his Roman blade,
Which, like a falcon towering in the skies,
Coucheth the fowl below with his wings' shade,
Whose crooked beak threats if he mount he dies:
So under his insulting falchion lies
 Harmless Lucretia, marking what he tells 510
 With trembling fear, as fowl hear falcon's bells.

"Lucrece," quoth he, "this night I must enjoy thee:
If thou deny, then force must work my way,
For in thy bed I purpose to destroy thee:
That done, some worthless slave of thine I'll slay,
To kill thine honour with thy life's decay;
 And in thy dead arms do I mean to place him,
 Swearing I slew him, seeing thee embrace him.

500 *affection's course*] the course of lustful passion.

502 *ensue*] follow on, pursue.

507 *Coucheth the fowl*] Makes the fowl cower or crouch.

511 *falcon's bells*] Bells were attached to the claws of hawks or falcons in the sport of hawking or falconry. Cf. *As you like it*, III, iii, 70: "As . . . the falcon her bells, so man hath his desires."

515 *some worthless slave of thine*] Cf. Chaucer's *Legend of Good Women*, line 1807: "*thy knave*," and Bandello's novel "*uno dei tuoi servi*." Painter makes Tarquin refer to a slave of his own. Livy and Ovid give the word "slave" no epithet, and leave the ownership undetermined. See lines 670-671 and 1632, *infra*.

THE RAPE OF LUCRECE

“So thy surviving husband shall remain
The scornful mark of every open eye; 520
Thy kinsmen hang their heads at this disdain,
Thy issue blurr’d with nameless bastardy:
And thou, the author of their obloquy,
Shalt have thy trespass cited up in rhymes
And sung by children in succeeding times.

“But if thou yield, I rest thy secret friend:
The fault unknown is as a thought unacted;
A little harm done to a great good end
For lawful policy remains enacted.
The poisonous simple sometime is compacted 530
In a pure compound; being so applied,
His venom in effect is purified.

“Then, for thy husband and thy children’s sake,
Tender my suit: bequeath not to their lot
The shame that from them no device can take,
The blemish that will never be forgot;
Worse than a slavish wipe or birth-hour’s blot:

522 *nameless bastardy*] Cf. *Two Gent.*, III, i, 310–312: “*bastard virtues*; that, indeed, know not their fathers, and therefore *have no names*.”

524 *cited up in rhymes*] fully described in ballads.

530 *simple*] drug.

534 *Tender*] Cherish, treat with tenderness. Cf. *Hamlet*, I, iii, 107: “*Tender yourself more dearly*.”

535 *no device can take*] no heraldry can remove. The poet’s predilection for heraldic terminology is again illustrated. See lines 57 and 205, *supra*.

537 *a slavish wipe or birth-hour’s blot*] the mark branding a slave or ugly

THE RAPE OF LUCRECE

For marks descried in men's nativity
Are nature's faults, not their own infamy."

Here with a cockatrice' dead-killing eye 546
He rouseth up himself, and makes a pause;
While she, the picture of true piety,
Like a white hind under the gripe's sharp claws,
Pleads, in a wilderness where are no laws,
To the rough beast that knows no gentle right,
Nor aught obeys but his foul appetite.

But when a black-faced cloud the world doth threat,
In his dim mist the aspiring mountains hiding,
From earth's dark womb some gentle gust doth get,
Which blows these pitchy vapours from their biding, 550
Hindering their present fall by this dividing;
So his unhallow'd haste her words delays,
And moody Pluto winks while Orpheus plays.

Yet, foul night-waking cat, he doth but dally,
While in his hold-fast foot the weak mouse panteth:

birthmark. Cf. *Mids. N. Dr.*, V, i, 398: "the *blots* of Nature's hand."

540 a cockatrice' dead-killing eye] a reference to the fabulous serpent also called the "basilisk" which killed with a glance. Cf. *Rom. and Jul.*, III, ii, 47: "the *death-darting eye* of cockatrice."

543 the gripe's] the griffin; a fabulous animal with the head and wings of an eagle and the body of a lion. Cf. Cotgrave, *Fr.-Engl. Dict.*: "Griffon: *m.*, a gripe or griffon." In Golding's translation of Ovid's *Metam.*, bk. iv (ed. 1612, f. 50a): "(Tityus) Did with his bowels feede a Grype that tare them out by strength."

THE RAPE OF LUCRECE

Her sad behaviour feeds his vulture folly,
A swallowing gulf that even in plenty wanteth:
His ear her prayers admits, but his heart granteth
 No penetrable entrance to her plaining:
Tears harden lust, though marble wear with
 raining.

560

Her pity-pleading eyes are sadly fixed
In the remorseless wrinkles of his face;
Her modest eloquence with sighs is mixed,
Which to her oratory adds more grace.
She puts the period often from his place,
 And midst the sentence so her accent breaks
 That twice she doth begin ere once she speaks.

She conjures him by high almighty Jove,
By knighthood, gentry, and sweet friendship's oath,
By her untimely tears, her husband's love,
By holy human law and common troth,
By heaven and earth, and all the power of both,
 That to his borrow'd bed he make retire,
 And stoop to honour, not to foul desire.

570

556 *vulture folly*] greedy lust. Cf. *Venus and Adonis*, 551: "*vulture thought*." For "*folly*" cf. *Othello*, V, ii, 135: "She turned to *folly*," and line 851, *infra*.

565-566 *She puts the period . . . breaks*] She interrupts her sentences, postpones their due conclusions. Cf. *Mids. N. Dr.*, V, i, 96-98: "Makes *periods* in the *midst* of *sentences*, Throttle their practised *accent* in their fears, And, *in conclusion*, dumbly have *broke off*."

573 *make retire*] make retreat, withdraw.

574 *stoop*] make obeisance, yield.

THE RAPE OF LUCRECE

Quoth she: "Reward not hospitality
With such black payment as thou hast pretended;
Mud not the fountain that gave drink to thee;
Mar not the thing that cannot be amended;
End thy ill aim before thy shoot be ended;

He is no woodman that doth bend his bow 580
To strike a poor unseasonable doe.

"My husband is thy friend; for his sake spare me:
Thyself art mighty; for thine own sake leave me:
Myself a weakling; do not then ensnare me:
Thou look'st not like deceit; do not deceive me.
My sighs, like whirlwinds, labour hence to heave thee:
If ever man were moved with woman's moans,
Be moved with my tears, my sighs, my groans:

"All which together, like a troubled ocean,
Beat at thy rocky and wreck-threatening heart, 590
To soften it with their continual motion;
For stones dissolved to water do convert.
O, if no harder than a stone thou art,
Melt at my tears, and be compassionate!
Soft pity enters at an iron gate.

"In Tarquin's likeness I did entertain thee:
Hast thou put on his shape to do him shame?

576 *pretended*] intended, purposed.

579 *shoot*] a pun on the words "suit" and "shoot," which seem to have been pronounced the same way.

592 *convert*] turn. For the verb's intransitive use cf. *Sonnet* xiv, 12 and 691, *infra*. For the sentiment of the line, see line 560, *supra*: "though marble wear with raining."

THE RAPE OF LUCRECE

To all the host of heaven I complain me,
Thou wrong'st his honour, wound'st his princely name.
Thou art not what thou seem'st; and if the same, 600
 Thou seem'st not what thou art, a god, a king;
 For kings, like gods, should govern every thing.

“How will thy shame be seeded in thine age,
When thus thy vices bud before thy spring!
If in thy hope thou darest do such outrage,
What darest thou not when once thou art a king?
O, be remember'd, no outrageous thing
 From vassal actors can be wiped away;
 Then kings' misdeeds cannot be hid in clay.

“This deed will make thee only loved for fear; 610
But happy monarchs still are fear'd for love:
With foul offenders thou perforce must bear,
When they in thee the like offences prove:
If but for fear of this, thy will remove;
 For princes are the glass, the school, the book,
 Where subjects' eyes do learn, do read, do look.

603 *be seeded*] reach maturity, be prolific. Cf. *Troil. and Cress.*, I, iii, 316–317: “the *seeded* pride That hath to this maturity blown up.”

605 *in thy hope*] while (thou art) the hopeful heir. So *1 Hen. IV*, V, ii, 68: “England did never owe so sweet a *hope* [*i. e.*, heir apparent].”

607–609 *no outrageous thing . . . hid in clay*] no outrageous crime on the part of men of inferior rank can be effaced; much less can kings' misdeeds be ignored when they are dead.

615 *For princes are the glass . . . the book*] Cf. *2 Hen. IV*, II, iii, 31–32: “He was the mark and *glass*, copy and *book*, That fashioned others.”
“Glass” means “mirror.”

THE RAPE OF LUCRECE

“And wilt thou be the school where Lust shall learn?
Must he in thee read lectures of such shame?
Wilt thou be glass wherein it shall discern
Authority for sin, warrant for blame,
To privilege dishonour in thy name?
 Thou back’st reproach against long-living laud,
 And makest fair reputation but a bawd.

620

“Hast thou command? by him that gave it thee,
From a pure heart command thy rebel will:
Draw not thy sword to guard iniquity,
For it was lent thee all that brood to kill.
Thy princely office how canst thou fulfil,
 When, pattern’d by thy fault, foul sin may say
 He learn’d to sin and thou didst teach the way? 630

“Think but how vile a spectacle it were,
To view thy present trespass in another.
Men’s faults do seldom to themselves appear;
Their own transgressions partially they smother:
This guilt would seem death-worthy in thy brother.
 O, how are they wrapp’d in with infamies
 That from their own misdeeds askance their eyes!

“To thee, to thee, my heaved-up hands appeal,
Not to seducing lust, thy rash relier:

637 *askance*] divert, turn aside; an exceptional usage of the adverb.

639 *lust, thy rash relier*] lust that relies on thee as its rashly ready slave.

Cf. line 706, *infra*: “[lust’s] *rash* desire.”

THE RAPE OF LUCRECE

I sue for exiled majesty's repeal;
Let him return, and flattering thoughts retire:
His true respect will prison false desire,
 And wipe the dim mist from thy doting eyne,
 That thou shalt see thy state and pity mine."

640

"Have done," quoth he: "my uncontrolled tide
Turns not, but swells the higher by this let.
Small lights are soon blown out, huge fires abide,
And with the wind in greater fury fret:
The petty streams that pay a daily debt
 To their salt sovereign, with their fresh falls' haste 650
 Add to his flow, but alter not his taste."

"Thou art," quoth she, "a sea, a sovereign king;
And, lo, there falls into thy boundless flood
Black lust, dishonour, shame, misgoverning,
Who seek to stain the ocean of thy blood.
If all these petty ills shall change thy good,
 Thy sea within a puddle's womb is hearsed,
 And not the puddle in thy sea dispersed.

"So shall these slaves be king, and thou their slave;
Thou nobly base, they basely dignified;
Thou their fair life, and they thy fouler grave:
Thou loathed in their shame, they in thy pride:
The lesser thing should not the greater hide;

660

640 *majesty's repeal*] the recall of the dignity befitting thy rank.

641 *flattering thoughts retire*] withdraw seductive imaginings. For the transitive use of "retire" cf. line 303.

647 *Small lights . . . abide*] Cf. *3 Hen. VI*, IV, viii, 7-8: "A little fire is quickly trodden out, Which, being suffer'd, rivers cannot quench."

THE RAPE OF LUCRECE

The cedar stoops not to the base shrub's foot,
But low shrubs wither at the cedar's root.

"So let thy thoughts, low vassals to thy state" —
"No more," quoth he; "by heaven, I will not hear thee:
Yield to my love; if not, enforced hate,
Instead of love's coy touch, shall rudely tear thee:
That done, despitefully I mean to bear thee 670
 Unto the base bed of some rascal groom,
 To be thy partner in this shameful doom."

This said, he sets his foot upon the light,
For light and lust are deadly enemies:
Shame folded up in blind concealing night,
When most unseen, then most doth tyrannize.
The wolf hath seized his prey, the poor lamb cries;
 Till with her own white fleece her voice controll'd
 Entombs her outcry in her lips' sweet fold:

For with the nightly linen that she wears 680
He pens her piteous clamours in her head,
Cooling his hot face in the chastest tears
That ever modest eyes with sorrow shed.
O, that prone lust should stain so pure a bed!

677-679 *The wolf . . . sweet fold*] Shakespeare here seems to follow
Ovid's *Fasti*, II, 799-800:

 "Sed tremit, ut quondam stabulis deprensa relictis
 Parva sub infesto cum jacet agna lupo."

The word "fold" may be a reminiscence of Ovid's "stabulis."
Chaucer in his *Legend of Good Women*, lines 1798-1799, strips the
simile of all detail "as a wolfe that fynt a lambe alone."

684 *prone*] headstrong, forward.

THE RAPE OF LUCRECE

The spots whereof could weeping purify,
Her tears should drop on them perpetually.

But she hath lost a dearer thing than life,
And he hath won what he would lose again:
This forced league doth force a further strife;
This momentary joy breeds months of pain; 690
This hot desire converts to cold disdain:
Pure Chastity is rifled of her store,
And Lust, the thief, far poorer than before.

Look, as the full-fed hound or gorged hawk,
Unapt for tender smell or speedy flight,
Make slow pursuit, or altogether balk
The prey wherein by nature they delight,
So surfeit-taking Tarquin fares this night:
His taste delicious, in digestion souring,
Devours his will, that lived by foul devouring. 700

O, deeper sin than bottomless conceit
Can comprehend in still imagination!
Drunken Desire must vomit his receipt,

688 *he hath won what he would lose again*] Cf. Ovid's *Fasti*, II, 811:
"Quid, victor, gaudes? haec te victoria perdet."

691 *This hot desire . . . cold disdain*] Cf. *Sonnet cxxix*, 2-5: "lust in
action . . . Enjoy'd no sooner but despised straight." For the
intransitive use of "convert" cf. line 592.

696 *balk*] miss or turn from.

701 *conceit*] fancy, thought.

703 *his receipt*] what it has received. Cf. *Cymb.*, I, vi, 44: "make *desire*
vomit emptiness."

THE RAPE OF LUCRECE

Ere he can see his own abomination.

While Lust is in his pride, no exclamation

Can curb his heat or rein his rash desire,
Till, like a jade, Self-will himself doth tire.

And then with lank and lean discolour'd cheek,
With heavy eye, knit brow, and strengthless pace,

Feeble Desire, all recreant, poor and meek, 710
Like to a bankrupt beggar wails his case:

The flesh being proud, Desire doth fight with Grace,
For there it revels, and when that decays
The guilty rebel for remission prays.

So fares it with this faultful lord of Rome,
Who this accomplishment so hotly chased;
For now against himself he sounds this doom,
That through the length of times he stands disgraced:
Besides, his soul's fair temple is defaced,

To whose weak ruins muster troops of cares, 720
To ask the spotted princess how she fares.

She says, her subjects with foul insurrection
Have batter'd down her consecrated wall,
And by their mortal fault brought in subjection
Her immortality, and made her thrall
To living death and pain perpetual:

Which in her prescience she controlled still,
But her foresight could not forestall their will.

707 *like a jade . . . tire*] Cf. *Hen. VIII*, I, i, 132–134: “anger is like A
full-hot horse, who being allow'd his way, *Self-mettle tires him*.”

721 *spotted*] defiled, polluted.

THE RAPE OF LUCRECE

Even in this thought through the dark night he stealeth,
A captive victor that hath lost in gain; 730
Bearing away the wound that nothing healeth,
The scar that will, despite of cure, remain;
Leaving his spoil perplex'd in greater pain.
 She bears the load of lust he left behind,
 And he the burthen of a guilty mind.

He like a thievish dog creeps sadly thence;
She like a wearied lamb lies panting there;
He scowls, and hates himself for his offence;
She, desperate, with her nails her flesh doth tear;
He faintly flies, sweating with guilty fear; 740
 She stays, exclaiming on the direful night;
 He runs, and chides his vanish'd, loathed delight.

He thence departs a heavy convertite;
She there remains a hopeless cast-away;
He in his speed looks for the morning light;
She prays she never may behold the day,
"For day," quoth she, "night's 'scapes doth open lay,
 And my true eyes have never practised how
 To cloak offences with a cunning brow.

"They think not but that every eye can see 750
The same disgrace which they themselves behold;

730 *hath lost in gain*] has suffered loss in gaining his purpose. Cf. *Rom.* and *Jul.*, III, ii, 12: "learn me how to lose a winning match."

743 *convertite*] penitent, proselyte.

747 *'scapes*] lapses, transgressions. For the line, cf. 2 *Hen. VI*, IV, i, 1:
"The gaudy blabbing and remorseful day."

THE RAPE OF LUCRECE

And therefore would they still in darkness be,
To have their unseen sin remain untold;
For they their guilt with weeping will unfold,
And grave, like water that doth eat in steel,
Upon my cheeks what helpless shame I feel."

Here she exclaims against repose and rest,
And bids her eyes hereafter still be blind.
She wakes her heart by beating on her breast,
And bids it leap from thence, where it may find 760
Some purer chest to close so pure a mind.

Frantic with grief thus breathes she forth her spite
Against the unseen secrecy of night:

"O comfort-killing Night, image of hell!
Dim register and notary of shame!
Black stage for tragedies and murders fell!
Vast sin-concealing chaos! nurse of blame!
Blind muffled bawd! dark harbour for defame!
Grim cave of death! whispering conspirator
With close-tongued treason and the ravisher! 77

"O hateful, vaporous and foggy Night!
Since thou art guilty of my cureless crime,

755 *grave*] engrave. Cf. *Venus and Adonis*, 376: "And, being *steel'd*, soft sighs can never *grave* it."

765 *register and notary*] registrar and recorder.

766 *Black stage for tragedies*] The stage was hung at the back with black baize when tragedies were performed in the theatre.

768 *defame*] dishonour: cf. 817 and 1033, *infra*. Shakespeare uses the word only as a substantive in this poem. But the usage is not uncommon with his contemporaries. Cf. Drayton's *Barons' Wars*, IV, xlv: "more black was her *defame*."

THE RAPE OF LUCRECE

Muster thy mists to meet the eastern light,
Make war against proportion'd course of time;
Or if thou wilt permit the sun to climb
 His wonted height, yet ere he go to bed,
 Knit poisonous clouds about his golden head.

“With rotten damps ravish the morning air,
Let their exhaled unwholesome breaths make sick
The life of purity, the supreme fair, 780
Ere he arrive his weary noon-tide prick;
And let thy misty vapours march so thick
 That in their smoky ranks his smother'd light
 May set at noon and make perpetual night.

“Were Tarquin Night, as he is but Night's child,
The silver-shining queen he would distain;
Her twinkling handmaids too, by him defiled,
Through Night's black bosom should not peep again:
So should I have co-partners in my pain;
 And fellowship in woe doth woe assuage, 790
 As palmers' chat makes short their pilgrimage.

781 *noon-tide prick*] mark of noon on the dial's face. The phrase appears in *3 Hen. VI*, I, iv, 34.

787 *Her twinkling handmaids*] Cf. *Troil. and Cress.*, V, ii, 91: “By all Diana's waiting women yond.”

790 *fellowship in woe . . . assuage*] Cf. the Latin proverb assigned to Cato and quoted in Marlowe's *Faustus*, II, i, 42: “solamen miseris socios habuisse doloris.” Seneca, *De Consolatione ad Polybium*, cap. xxxi, expounds the same sentiment which Shakespeare cites again in *Rom. and Jul.*, III, ii, 116: “if sour woe delights in fellowship”; and *Lear*, III, vi, 113–114: “the mind much sufferance doth o'erskip, When grief hath mates, and bearing fellowship.”

791 *palmers' chat*] the talk of pilgrims with one another.

THE RAPE OF LUCRECE

“Where now I have no one to blush with me,
To cross their arms and hang their heads with mine,
To mask their brows and hide their infamy;
But I alone alone must sit and pine,
Seasoning the earth with showers of silver brine,
Mingling my talk with tears, my grief with groans,
Poor wasting monuments of lasting moans.

“O Night, thou furnace of foul-reeking smoke,
Let not the jealous Day behold that face
Which underneath thy black all-hiding cloak
Immodestly lies martyr'd with disgrace!
Keep still possession of thy gloomy place,
That all the faults which in thy reign are made
May likewise be sepulchred in thy shade!

800 |

“Make me not object to the tell-tale Day!
The light will show, character'd in my brow,
The story of sweet chastity's decay,
The impious breach of holy wedlock vow:
Yea, the illiterate, that know not how

792 *Where*] Whereas.

793 *To cross their arms*] A familiar sign of melancholy. Cf. *Two Gent.*, II, i, 17-18: “*to wreath your arms* like a malcontent.”

794 *To mask their brows*] Cf. *Macb.*, IV, iii, 208-209: “ne'er pull your hat upon your brows; Give sorrow words.”

796 *silver brine*] Cf. *Lover's Compl.*, 17-18: “the *brine* That season'd woe had pelleted in tears,” and note.

805 *sepulchred*] the word is accented on the second syllable.

THE RAPE OF LUCRECE

To cipher what is writ in learned books,
Will quote my loathsome trespass in my looks.

“The nurse, to still her child, will tell my story,
And fright her crying babe with Tarquin’s name;
The orator, to deck his oratory,
Will couple my reproach to Tarquin’s shame;
Feast-finding minstrels, tuning my defame,
Will tie the hearers to attend each line,
How Tarquin wronged me, I Collatine.

“Let my good name, that senseless reputation, 820
For Collatine’s dear love be kept unspotted:
If that be made a theme for disputation,
The branches of another root are rotted,
And undeserved reproach to him allotted
That is as clear from this attain of mine
As I, ere this, was pure to Collatine.

“O unseen shame! invisible disgrace!
O unfelt sore! crest-wounding, private scar!
Reproach is stamp’d in Collatinus’ face,

811 *cipher*] decipher, make out.

812 *quote*] mark, observe.

817 *Feast-finding . . . defame*] Minstrels in search of engagement at a feast, making my dishonour the theme of their song. For “defame” cf. lines 768 and 1033.

820 *senseless reputation*] reputation free from, or irreconcilable with, sensual sin. This use of “senseless” is rare. Cf. *Meas. for Meas.*, I, iv, 59: “motions of the sense.”

828 *crest-wounding*] dishonouring the crest or cognisance of the family; another heraldic reference. Cf. lines 206, *supra*: “Some loathsome dash the herald will contrive.”

THE RAPE OF LUCRECE

And Tarquin's eye may read the mot afar, 830
How he in peace is wounded, not in war.

Alas, how many bear such shameful blows,
Which not themselves, but he that gives them
knows!

"If, Collatine, thine honour lay in me,
From me by strong assault it is bereft.
My honey lost, and I, a drone-like bee,
Have no perfection of my summer left,
But robb'd and ransack'd by injurious theft:
In thy weak hive a wandering wasp hath crept,
And suck'd the honey which thy chaste bee kept. 840

"Yet am I guilty of thy honour's wrack;
Yet for thy honour did I entertain him;
Coming from thee, I could not put him back,
For it had been dishonour to disdain him:
Besides, of weariness he did complain him,
And talk'd of virtue: O unlook'd-for evil,
When virtue is profaned in such a devil!

"Why should the worm intrude the maiden bud?
Or hateful cuckoos hatch in sparrows' nests?
Or toads infect fair founts with venom mud? 850

830 *mot*] the motto on a crest or coat-of-arms.

845 *complain him*] a common reflexive form of the verb. Cf. *Rich. II*, I, ii, 42: "When then, alas, may I *complain myself*?"

848 *intrude*] make intrusion into; a rare usage.

849 *Or hateful cuckoos . . . nests*] Cf. *Lear*, I, iv, 214-215: "The hedge-sparrow fed the cuckoo so long, That it had it head bit off by it young."

THE RAPE OF LUCRECE

Or tyrant folly lurk in gentle breasts?
Or kings be breakers of their own behests?
 But no perfection is so absolute
 That some impurity doth not pollute.

“The aged man that coffers up his gold
Is plagued with cramps and gout and painful fits,
And scarce hath eyes his treasure to behold,
But like still-pining Tantalus he sits
And useless barns the harvest of his wits,
 Having no other pleasure of his gain
 But torment that it cannot cure his pain.

860

“So then he hath it when he cannot use it,
And leaves it to be master'd by his young;
Who in their pride do presently abuse it:
Their father was too weak, and they too strong,
To hold their cursed-blessed fortune long.

851 *folly*] depravity, wickedness. Cf. 556, *supra*.

858 *still-pining Tantalus*] Tantalus always yearning for drink and food. The only other reference made by Shakespeare to Tantalus is in *Venus and Adonis*, 599. Ovid's sole reference to Tantalus (*Metam.*, iv, 458) is rendered by Golding thus: “The water fled from Tantalus that touched his nether lip And apples hanging over him did ever from him slip.”

859 *useless barns*] stores as in a barn to no purpose.

863 *master'd by his young*] owned by his young children.

865-866 *Their father . . . fortune long*] Their father was physically too weak and they physically too strong to keep this fortune, which should be a blessing but is a curse to them.

THE RAPE OF LUCRECE

The sweets we wish for turn to loathed sours
Even in the moment that we call them ours.

“Unruly blasts wait on the tender spring;
Unwholesome weeds take root with precious flowers; 870
The adder hisses where the sweet birds sing;
What virtue breeds iniquity devours:
We have no good that we can say is ours
But ill-annexed Opportunity
Or kills his life or else his quality.

“O Opportunity, thy guilt is great!
'T is thou that executest the traitor's treason;
Thou set'st the wolf where he the lamb may get;
Whoever plots the sin, thou point'st the season;
'T is thou that spurn'st at right, at law, at reason; 880
And in thy shady cell, where none may spy him,
Sits Sin, to seize the souls that wander by him.

“Thou makest the vestal violate her oath;
Thou blow'st the fire when temperance is thaw'd;
Thou smother'st honesty, thou murder'st troth;
Thou foul abettor! thou notorious bawd!
Thou plantest scandal and displacest laud:
Thou ravisher, thou traitor, thou false thief,
Thy honey turns to gall, thy joy to grief!

869 *Unruly blasts . . . spring*] Cf. line 49, *supra*: “Thy hasty spring still blasts.”

874 *ill-annexed*] mistimed, inauspicious.

875 *Or kills . . . quality*] Either slays virtue altogether or ruins its merits.

THE RAPE OF LUCRECE

"Thy secret pleasure turns to open shame, 890
Thy private feasting to a public fast,
Thy smoothing titles to a ragged name,
Thy sugar'd tongue to bitter wormwood taste:
Thy violent vanities can never last.
How comes it then, vile Opportunity,
Being so bad, such numbers seek for thee?

"When wilt thou be the humble suppliant's friend,
And bring him where his suit may be obtained?
When wilt thou sort an hour great strifes to end?
Or free that soul which wretchedness hath chained? 900
Give physic to the sick, ease to the pained?
The poor, lame, blind, halt, creep, cry out for thee;
But they ne'er meet with Opportunity.

"The patient dies while the physician sleeps;
The orphan pines while the oppressor feeds;
Justice is feasting while the widow weeps;
Advice is sporting while infection breeds:
Thou grant'st no time for charitable deeds:
Wrath, envy, treason, rape, and murder's rages,
Thy heinous hours wait on them as their pages. 910

892 *Thy smoothing . . . name*] Thy flattering titles turn to an ignominious appellation.

894 *Thy violent vanities . . . last*] Cf. *Rom. and Jul.*, II, vi, 9-10:
"These *violent* delights have *violent* ends And in their triumph die."

899 *sort an hour*] choose or allot an hour.

907 *Advice is sporting . . . breeds*] Medical advisers are amusing themselves while the plague is spreading. Cf. *2 Hen. IV*, I, ii, 90-91:
"I heard say your lordship was sick; I hope your lordship goes abroad by *advice*."

THE RAPE OF LUCRECE

“When Truth and Virtue have to do with thee,
A thousand crosses keep them from thy aid:
They buy thy help, but Sin ne’er gives a fee;
He gratis comes, and thou art well appaid
As well to hear as grant what he hath said.

My Collatine would else have come to me
When Tarquin did, but he was stay’d by thee.

“Guilty thou art of murder and of theft,
Guilty of perjury and subornation,
Guilty of treason, forgery and shift,
Guilty of incest, that abomination;
An accessory by thine inclination

920

To all sins past and all that are to come,
From the creation to the general doom.

“Mis-shapen Time, copesmate of ugly Night,
Swift subtle post, carrier of grisly care,
Eater of youth, false slave to false delight,
Base watch of woes, sin’s pack-horse, virtue’s snare;
Thou nursest all and murder’st all that are:

O, hear me then, injurious, shifting Time!
Be guilty of my death, since of my crime.

930

“Why hath thy servant Opportunity
Betray’d the hours thou gavest me to repose,

914 *appaid*] pleased, satisfied; a somewhat archaic word, not used elsewhere by Shakespeare, but often found in Golding’s translation of Ovid’s *Metam.*, iv, f. 46 a (1612 ed.): “ill appayd” (*i. e.*, ill pleased) and xiii, f. 148 b.

925 *copesmate*] companion.

928 *watch of woes*] watchman of woes, one who keeps count of woes just as the professional watchman keeps count of hours.

THE RAPE OF LUCRECE

Cancell'd my fortunes and enchained me
To endless date of never-ending woes?
Time's office is to fine the hate of foes,
 To eat up errors by opinion bred,
 Not spend the dowry of a lawful bed.

"Time's glory is to calm contending kings,
To unmask falsehood and bring truth to light, 940
To stamp the seal of time in aged things,
To wake the morn and sentinel the night,
To wrong the wronger till he render right,
 To ruinate proud buildings with thy hours
 And smear with dust their glittering golden towers;

"To fill with worm-holes stately monuments,
To feed oblivion with decay of things,
To blot old books and alter their contents,
To pluck the quills from ancient ravens' wings,
To dry the old oak's sap and cherish springs, 950

936 *to fine*] to bring to an end.

939-959 *Time's glory . . . water-drops*] Shakespeare was clearly familiar with Ovid's pathetic record of time's varied activities in *Tristia*, IV, vi, 1-16,—a passage which was constantly paraphrased by the French and Italian poets of the Renaissance. Two poems, Nos. xlvii and lxxvii, of Thomas Watson's *Hecatompathia* (1582), are based on Italian paraphrases of Ovid's description of time's procedure. Giles Fletcher's *Licia* (1593), Sonnet xxviii, deals with the same topic.

942 *sentinel the night*] keep guard through the night.

943 *To wrong*] To injure.

944 *To ruinate proud buildings*] Cf. *Sonnet* x, 7: "Seeking that beauteous roof to ruinate."

950 *cherish springs*] nurse saplings or young shoots to maturity.

THE RAPE OF LUCRECE

To spoil antiquities of hammer'd steel
And turn the giddy round of Fortune's wheel;

"To show the beldam daughters of her daughter,
To make the child a man, the man a child,
To slay the tiger that doth live by slaughter,
To tame the unicorn and lion wild,
To mock the subtle in themselves beguiled,
 To cheer the ploughman with increaseful crops,
 And waste huge stones with little water-drops.

"Why work'st thou mischief in thy pilgrimage, 960
Unless thou couldst return to make amends?
One poor retiring minute in an age
Would purchase thee a thousand thousand friends,
Lending him wit that to bad debtors lends:
 O, this dread night, wouldst thou one hour come
 back,
 I could prevent this storm and shun thy wrack!

"Thou ceaseless lackey to eternity,
With some mischance cross Tarquin in his flight:
Devise extremes beyond extremity,

953 *the beldam*] the aged grandmother.

958 *increaseful*] productive, rich in produce; a rare usage.

959 *And waste huge stones . . . water-drops*] Cf. Watson's *Hecatopathia*,
xlvi, 4: "In time the marble wears with weakest showers," and
Greene's *Arbusto* (1584), *ad fin.*: "In time we see the silver drops,
The craggy stones make soft."

962 *retiring*] returning, going back again.

967 *lackey*] footman, valet.

969 *extremes beyond extremity*] extreme calamities beyond all precedent.

THE RAPE OF LUCRECE

To make him curse this cursed crimeful night: 970
Let ghastly shadows his lewd eyes affright,
And the dire thought of his committed evil
Shape every bush a hideous shapeless devil.

“Disturb his hours of rest with restless trances,
Afflict him in his bed with bedrid groans;
Let there bechance him pitiful mischances,
To make him moan; but pity not his moans:
Stone him with harden’d hearts, harder than stones;
And let mild women to him lose their mildness,
Wilder to him than tigers in their wildness. 980

“Let him have time to tear his curled hair,
Let him have time against himself to rave,
Let him have time of time’s help to despair,
Let him have time to live a loathed slave,
Let him have time a beggar’s orts to crave,
And time to see one that by alms doth live
Disdain to him disdained scraps to give.

“Let him have time to see his friends his foes,
And merry fools to mock at him resort;

973 *Shape every bush . . . devil*] Cf. *Mids. N. Dr.*, V, i, 20–21: “Or in the night, imagining some fear, *How easy is a bush supposed a bear!*”

981 *his curled hair*] the epithet commonly implies in Shakespeare effeminate profligacy. Cf. *Othello*, I, ii, 68: “*curled darlings of our nation*”; and *Ant. and Cleop.*, V, ii, 299: “the *curled Antony*.”

985 *orts*] refuse, fragments.

THE RAPE OF LUCRECE

Let him have time to mark how slow time goes 990
In time of sorrow, and how swift and short
His time of folly and his time of sport;
And ever let his unrecalling crime
Have time to wail the abusing of his time.

“O Time, thou tutor both to good and bad,
Teach me to curse him that thou taught'st this
ill!

At his own shadow let the thief run mad,
Himself himself seek every hour to kill!
Such wretched hands such wretched blood should spill;
For who so base would such an office have 1000
As slanderous deathsman to so base a slave?

“The baser is he, coming from a king,
To shame his hope with deeds degenerate:
The mightier man, the mightier is the thing
That makes him honour'd or begets him hate;
For greatest scandal waits on greatest state.
The moon being clouded presently is miss'd,
But little stars may hide them when they list.

993 *unrecalling*] irrevocable.

1001 *slanderous deathsman*] infamous executioner; “deathsman” is used in this sense in *Lear*, IV, vi, 260. “Slanderous” means “giving cause for slander and reproach.”

1003 *his hope*] his hopeful heirship, the favourable expectation of his youth. Cf. line 605, *supra*.

1005 *begets*] procures; see *Sonnets*, Dedication: “the onlie begetter,” and note.

1006 *For greatest scandal . . . greatest state*] Cf. *Sonnet* lxx, 2: “For slander's mark was ever yet the fair.”

THE RAPE OF LUCRECE

“The crow may bathe his coal-black wings in mire,
And unperceived fly with the filth away; 1010
But if the like the snow-white swan desire,
The stain upon his silver down will stay.
Poor grooms are sightless night, kings glorious day:
Gnats are unnoted wheresoe’er they fly,
But eagles gazed upon with every eye.

“Out, idle words, servants to shallow fools!
Unprofitable sounds, weak arbitrators!
Busy yourselves in skill-contending schools;
Debate where leisure serves with dull debaters;
To trembling clients be you mediators: 1020
For me, I force not argument a straw,
Since that my case is past the help of law.

“In vain I rail at Opportunity,
At Time, at Tarquin, and uncheerful Night;
In vain I cavil with mine infamy,
In vain I spurn at my confirm’d despite:
This helpless smoke of words doth me no right.
The remedy indeed to do me good
Is to let forth my foul-defiled blood.

“Poor hand, why quiver’st thou at this decree? 1030
Honour thyself to rid me of this shame;

1013 *sightless*] blind, dark. Cf. *K. John*, V, vi, 12: “*eyeless* night.”

1018 *skill-contending schools*] schools where argument is conducted in order to show dialectical skill, not in order to arrive at truth.

1021 *I force not*] I do not value. Cf. *L. L. L.*, V, ii, 440: “Your oath once broke you *force not* to forswear.”

THE RAPE OF LUCRECE

For if I die, my honour lives in thee,
But if I live, thou livest in my defame:
Since thou couldst not defend thy loyal dame
 And wast afeard to scratch her wicked foe,
 Kill both thyself and her for yielding so.”

This said, from her be-tumbled couch she starteth,
To find some desperate instrument of death:
But this no slaughterhouse no tool imparteth
To make more vent for passage of her breath; 1040
Which, thronging through her lips, so vanisheth
 As smoke from Ætna that in air consumes,
 Or that which from discharged cannon fumes.

“In vain,” quoth she, “I live, and seek in vain
Some happy mean to end a hapless life.
I fear’d by Tarquin’s falchion to be slain,
Yet for the self-same purpose seek a knife:
But when I fear’d I was a loyal wife:
 So am I now: O no, that cannot be;
 Of that true type hath Tarquin rifled me. 1050

“O, that is gone for which I sought to live,
And therefore now I need not fear to die.
To clear this spot by death, at least I give

1033 *defame*] infamy, disgrace. Cf. lines 768 and 817.

1053 *To clear this spot*] To purge this defilement.

THE RAPE OF LUCRECE

A badge of fame to slander's livery,
A dying life to living infamy:
 Poor helpless help, the treasure stol'n away,
 To burn the guiltless casket where it lay!

"Well, well, dear Collatine, thou shalt not know
The stained taste of violated troth;
I will not wrong thy true affection so, 1060
To flatter thee with an infringed oath;
This bastard graff shall never come to growth:
 He shall not boast who did thy stock pollute
 That thou art doting father of his fruit.

"Nor shall he smile at thee in secret thought,
Nor laugh with his companions at thy state;
But thou shalt know thy interest was not bought
Basely with gold, but stol'n from forth thy gate.
For me, I am the mistress of my fate,
 And with my trespass never will dispense, 1070
 Till life to death acquit my forced offence.

1054 *A badge of fame . . . livery*] Servants of noblemen wore on their liveries silver badges on which their master's arms were engraved.

1062 *graff*] graft, shoot, scion.

1067 *thy interest*] thy rightful claim, thy just claim. Cf. lines 1619 and 1797, *infra*.

1069 *mistress of my fate*] Cf. *Jul. Cæs.*, I, ii, 139: "Men at some time are masters of their fates."

1070-1071 *with my trespass . . . my forced offence*] never will I excuse my sin till life pardon my compelled offence at the call of death. For "dispense" cf. lines 1279 and 1704, *infra*; see also *Sonnet* cxii, 12.

THE RAPE OF LUCRECE

"I will not poison thee with my attain,
Nor fold my fault in cleanly-coin'd excuses;
My sable ground of sin I will not paint,
To hide the truth of this false night's abuses:
My tongue shall utter all; mine eyes, like sluices,
As from a mountain-spring that feeds a dale,
Shall gush pure streams to purge my impure tale."

By this, lamenting Philomel had ended
The well tuned warble of her nightly sorrow, 1080
And solemn night with slow sad gait descended
To ugly hell; when, lo, the blushing morrow
Lends light to all fair eyes that light will borrow:
But cloudy Lucrece shames herself to see,
And therefore still in night would cloister'd be.

Revealing day through every cranny spies,
And seems to point her out where she sits weeping;
To whom she sobbing speaks: "O eye of eyes,
Why pry'st thou through my window? leave thy
peeping:
Mock with thy tickling beams eyes that are sleeping: 1090
Brand not my forehead with thy piercing light,
For day hath nought to do what 's done by night."

1079 *Philomel*] the nightingale. See *infra*, lines 1128 *seq.* and *Sonnet* cii, 7.

1081-1082 *solemn night . . . ugly hell*] Cf. *Sonnet* cxlv, 11-12: "night, who, like a fiend, From heaven to hell is flown away."

1088 *O eye of eyes*] Cf. line 356, *supra*: "the eye of heaven" (*i. e.*, the sun), and note.

1092 *For day . . . by night*] What 's done at night is none of the day's business.

THE RAPE OF LUCRECE

Thus cavils she with every thing she sees:
True grief is fond and testy as a child,
Who wayward once, his mood with nought agrees:
Old woes, not infant sorrows, bear them mild;
Continuance tames the one; the other wild,
 Like an unpractised swimmer plunging still
 With too much labour drowns for want of skill.

So she, deep-drenched in a sea of care, 1100
Holds disputation with each thing she views,
And to herself all sorrow doth compare;
No object but her passion's strength renews,
And as one shifts, another straight ensues:
 Sometime her grief is dumb and hath no words;
 Sometime 't is mad and too much talk affords.

The little birds that tune their morning's joy
Make her moans mad with their sweet melody:
For mirth doth search the bottom of annoy;
Sad souls are slain in merry company; 1110
Grief best is pleased with grief's society:
 True sorrow then is feelingly sufficed
 When with like semblance it is sympathized.

1100 *a sea of care*] Cf. *Hamlet*, III, i, 59: "a sea of troubles," and note.

1108-1109 *Make her moans . . . of annoy*] madden her in her lamentations with their sweet melody; for mirth probes to the depths the troubled mind. Cf. for the general sentiment *Rich. II*, V, v, 61: "This music mads me; let it sound no more."

1113 *When with like semblance it is sympathized*] When it finds sympathetic reflection in like suffering. Cf. *Sonnet lxxxii*, 11-12: "Thou truly fair wert truly *sympathized* In true plain words."

THE RAPE OF LUCRECE

'T is double death to drown in ken of shore;
He ten times pines that pines beholding food;
To see the salve doth make the wound ache more;
Great grief grieves most at that would do it good;
Deep woes roll forward like a gentle flood,
Who, being stopp'd, the bounding banks o'erflows;
Grief dallied with nor law nor limit knows. 1120

"You mocking birds," quoth she, "your tunes entomb
Within your hollow-swelling feather'd breasts,
And in my hearing be you mute and dumb:
My restless discord loves no stops nor rests;
A woeful hostess brooks not merry guests:
Relish your nimble notes to pleasing ears;
Distress likes dumps when time is kept with tears.

"Come, Philomel, that sing'st of ravishment,
Make thy sad grove in my dishevell'd hair:

1123 *be you mute and dumb*] For the pleonasm cf. *Hamlet*, II, ii, 136:
"or given my heart a winking *mute and dumb*."

1124 *no stops nor rests*] These are musical terms. "Stops" are the means of regulating the sounds of musical instruments, in the case of wind instruments through the finger holes, and in the case of stringed instruments through small metal crossbars exerting pressure on the wires, which were often called "frets" as in line 1140, *infra*. For "stops" cf. 2 *Hen. IV*, Induction, 17: "a pipe . . . of so easy and so plain a *stop*" and *Much Ado*, III, ii, 54: "a lute-string . . . governed by *stops*."

1126 *pleasing ears*] ears likely to be pleased.

1127 *dumps*] melancholy tunes.

1128 *Philomel*] According to the classical myth Philomel after being ravished by Tereus, husband of her sister Progne, was turned into a nightingale. The story which is told in Ovid's *Metam.*, bk. vi, and

THE RAPE OF LUCRECE

As the dank earth weeps at thy languishment, 1130
 So I at each sad strain will strain a tear,
 And with deep groans the diapason bear;
 For burden-wise I'll hum on Tarquin still,
 While thou on Tereus descant'st better skill.

"And whiles against a thorn thou bear'st thy part,
 To keep thy sharp woes waking, wretched I,
 To imitate thee well, against my heart
 Will fix a sharp knife, to affright mine eye;
 Who, if it wink, shall thereon fall and die.

in Pettie's *Palace of Pleasure*, 1576, is often referred to in *Tit. Andr.*, IV, i, 48. Imogen reads "the tale of Tereus" in *Cymb.*, II, ii, 45.

1130 *languishment*] distress.

1132 *diapason*] a technical term in musical harmony defined as the interval of an octave. According to the contemporary composer Dowland it was "a consonance of eight sounds and seven intervals." Occasionally it seems to mean a bass accompaniment in octaves. Wyndham quotes from Drayton's *Idea*, Sonnet ix, lines 9-10:

"My hollow sighs the deepest bass do beare
 True *diapason* in distincted sound."

Cf. Daniel's *Rosamond* (1592), ll. 124-125: "Still harmony, whose *diapason* lies Within a brow."

1133 *burden-wise*] as a sort of refrain.

1134 *Tereus*] See note on line 1128, *supra*.

descant'st better skill] singest with greater skill. "Descant'st" is another technical musical term. "Descant" as a substantive was the leading melody and as a verb means "to sing the leading melody."

1135 *against a thorn*] It was a common belief that the nightingale sang with a thorn pricking her breast. Cf. *Pass. Pilg.*, xxi, 9-10: "She, poor bird, as all forlorn, Lean'd her breast up-till a thorn."

1139 *Who, if it wink*] "My heart" is the antecedent of "Who," and "mine eyes" is referred to by "it."

THE RAPE OF LUCRECE

These means, as frets upon an instrument, 1140
Shall tune our heart-strings to true languishment.

“And for, poor bird, thou sing'st not in the day,
As shaming any eye should thee behold,
Some dark deep desert, seated from the way,
That knows not parching heat nor freezing cold,
Will we find out; and there we will unfold
To creatures stern sad tunes, to change their kinds:
Since men prove beasts, let beasts bear gentle
minds.”

As the poor frightened deer, that stands at gaze,
Wildly determining which way to fly, 1150
Or one encompass'd with a winding maze,
That cannot tread the way out readily;
So with herself is she in mutiny,
To live or die, which of the twain were better,
When life is shamed and death reproach's debtor.

1140 *frets*] the stops or crossbars regulating the sounds of musical instruments. See note on line 1124, *supra*.

1142 *thou sing'st not in the day*] Cf. *Merch. of Ven.*, V, i, 104: “The nightingale, if she should sing by day.” It is a curious misconception on Shakespeare's part that the nightingale only sings by night.

1144 *desert*] an uncultivated wood, a wood in a state of nature.

1147 *to change their kinds*] to alter or modify their fierce dispositions. For “kinds” cf. line 1242, *infra*.

1154 *To live or die . . . were better*] Cf. *Hamlet*, III, i, 56: “To be, or not to be: that is the question.”

1155 *death reproach's debtor*] death being the debt which disgrace enforces.

THE RAPE OF LUCRECE

“To kill myself,” quoth she, “alack, what were it,
But with my body my poor soul’s pollution?
They that lose half with greater patience bear it
Than they whose whole is swallow’d in confusion.
That mother tries a merciless conclusion 1160
 Who, having two sweet babes, when death takes
 one,
 Will slay the other and be nurse to none.

“My body or my soul, which was the dearer,
When the one pure, the other made divine?
Whose love of either to myself was nearer,
When both were kept for heaven and Collatine?
Ay me! the bark peel’d from the lofty pine,
 His leaves will wither and his sap decay;
 So must my soul, her bark being peel’d away.

“Her house is sack’d, her quiet interrupted, 1170
Her mansion batter’d by the enemy;
Her sacred temple spotted, spoil’d, corrupted,
Grossly engirt with daring infamy:
Then let it not be call’d impiety,
 If in this blemish’d fort I make some hole
 Through which I may convey this troubled soul.

“Yet die I will not till my Collatine
Have heard the cause of my untimely death;
That he may vow, in that sad hour of mine,

1160 *a merciless conclusion*] a cruel experiment.

THE RAPE OF LUCRECE

Revenge on him that made me stop my breath. 1180
My stained blood to Tarquin I'll bequeath,
Which by him tainted shall for him be spent,
And as his due writ in my testament.

"My honour I'll bequeath unto the knife
That wounds my body so dishonoured.
'T is honour to deprive dishonour'd life;
The one will live, the other being dead:
So of shame's ashes shall my fame be bred;
For in my death I murder shameful scorn:
My shame so dead, mine honour is new-born. 1190

"Dear lord of that dear jewel I have lost,
What legacy shall I bequeath to thee?
My resolution, love, shall be thy boast,
By whose example thou revenged mayst be.
How Tarquin must be used, read it in me:
Myself, thy friend, will kill myself, thy foe,
And, for my sake, serve thou false Tarquin so.

"This brief abridgement of my will I make:
My soul and body to the skies and ground;
My resolution, husband, do thou take; 1200
Mine honour be the knife's that makes my wound;
My shame be his that did my fame confound;
And all my fame that lives disbursed be
To those that live and think no shame of me.

1186 *deprive*] take away, destroy. Cf. *Hamlet*, I, iv, 73: "Which might
deprive your sovereignty of reason," and line 1752, *infra*.

1198 *abridgement*] epitome or summary.

THE RAPE OF LUCRECE

"Thou, Collatine, shalt oversee this will;
How was I overseen that thou shalt see it!
My blood shall wash the slander of mine ill;
My life's foul deed, my life's fair end shall free it.
Faint not, faint heart, but stoutly say 'So be it:'
Yield to my hand; my hand shall conquer thee: 1210
Thou dead, both die and both shall victors be."

This plot of death when sadly she had laid,
And wiped the brinish pearl from her bright eyes,
With untuned tongue she hoarsely calls her maid,
Whose swift obedience to her mistress hies;
For fleet-wing'd duty with thought's feathers flies.
Poor Lucrece' cheeks unto her maid seem so
As winter meads when sun doth melt their snow.

Her mistress she doth give demure good-morrow,
With soft slow tongue, true mark of modesty, 1220
And sorts a sad look to her lady's sorrow,

1205-1206 *oversee . . . overseen*] In Shakespeare's day a testator appointed overseers (*i. e.*, supervisors of his will) as well as executors; "overseen" has the quibbling sense here of "overlooked" or "bewitched," and hence "deluded."

1213 *the brinish pearl*] pearl-like salt tears.

1214 *her maid*] The handmaiden is unknown to the story as narrated by any earlier poet. But such a subsidiary character is found in the French tragedy "Lucrèce. Tragédie avec des chœurs" by Nicolas Filleul, printed in *Les Théâtres de Gaillon*, Rouen, 1566.

1216 *fleet-wing'd duty . . . feathers flies*] Cf. *K. John*, IV, ii, 174-175: "set feathers to thy heels, And fly like thought."

1221 *sorts*] adapts.

THE RAPE OF LUCRECE

For why her face wore sorrow's livery,
But durst not ask of her audaciously
 Why her two suns were cloud-eclipsed so,
 Nor why her fair cheeks over-wash'd with woe.

But as the earth doth weep, the sun being set,
Each flower moisten'd like a melting eye,
Even so the maid with swelling drops 'gan wet
Her circled eyne, enforced by sympathy
Of those fair suns set in her mistress' sky, 1230
 Who in a salt-waved ocean quench their light,
 Which makes the maid weep like the dewy night.

A pretty while these pretty creatures stand,
Like ivory conduits coral cisterns filling:
One justly weeps; the other takes in hand
No cause, but company, of her drops spilling:
Their gentle sex to weep are often willing,
 Grieving themselves to guess at others' smarts,
 And then they drown their eyes or break their
 hearts.

1226 *But as the earth . . . being set*] Cf. *Rom. and Jul.*, III, v, 126:
 "When the sun sets, the air doth drizzle dew."

1234 *Like ivory conduits coral cisterns filling*] Cf. Barnfield's *Affectionate Shepherd* (1594), Second Daye's Lamentation, line 14: "Receiving cisterns of my ceaseless tears," and *Rom. and Jul.*, III, v, 129: "How now! a conduit, girl? what! still in tears?"

1239 *they drown their eyes*] Cf. *Sonnet xxx*, 5: "Then can I drown an eye."

THE RAPE OF LUCRECE

For men have marble, women waxen, minds, 1240
And therefore are they form'd as marble will;
The weak oppress'd, the impression of strange kinds
Is form'd in them by force, by fraud, or skill:
Then call them not the authors of their ill,
 No more than wax shall be accounted evil
 Wherein is stamp'd the semblance of a devil.

Their smoothness, like a goodly champaign plain,
Lays open all the little worms that creep;
In men, as in a rough-grown grove, remain
Cave-keeping evils that obscurely sleep: 1250
Through crystal walls each little mote will peep:
 Though men can cover crimes with bold stern
 looks,
 Poor women's faces are their own faults' books.

No man inveigh against the withered flower,
But chide rough winter that the flower hath kill'd:
Not that devour'd, but that which doth devour,

1240-1241 *For men . . . as marble will*] Cf. *Tw. Night*, II, ii, 27-28:

“How easy is it for the proper-false In women's waxen hearts to set
their forms!”

1242 *the impression of strange kinds*] the impress of natures or dispositions alien to them. For “kinds” cf. line 1147, *supra*.

1247 *a goodly champaign plain*] a fine plain in a level country.

1250 *Cave-keeping evils*] Evil animals that live in caves. Cf. *Lear*, III, ii,

44-45: “the very wanderers of the dark . . . keep their caves.”

THE RAPE OF LUCRECE

Is worthy blame. O, let it not be hild
Poor women's faults, that they are so fulfill'd
 With men's abuses: those proud lords to blame
 Make weak-made women tenants to their shame. 1260

The precedent whereof in Lucrece view,
Assail'd by night with circumstances strong
Of present death, and shame that might ensue
By that her death, to do her husband wrong:
Such danger to resistance did belong,
 That dying fear through all her body spread;
 And who cannot abuse a body dead?

By this, mild patience bid fair Lucrece speak
To the poor counterfeit of her complaining:
"My girl," quoth she, "on what occasion break 1270
Those tears from thee, that down thy cheeks are
 raining?

If thou dost weep for grief of my sustaining,
 Know, gentle wench, it small avails my mood:
 If tears could help, mine own would do me good.

1257 *hild*] an old form of "held." Cf. *Sonnet* ii, 4, where "held" rhymes with "field." The form, which seems common in fourteenth century English, is rare in that of the fifteenth and sixteenth centuries.

1258 *so fulfill'd*] so completely filled.

1261 *The precedent whereof in Lucrece view*] Cf. Daniel's *Rosamond*, 414: "The precedent whereof presented to my view." "Precedent" means "example" or "argumentative illustration." Cf. *Venus and Adonis*, 26.

1269 *To the poor . . . complaining*] To the maid who was the counterpart or image of her mistress' grief.

1272 *for grief of my sustaining*] for the woe that I am bearing. Cf. line 1573, *infra*.

THE RAPE OF LUCRECE

"But tell me, girl, when went" — and there she
stay'd

Till after a deep groan — "Tarquin from hence?"

"Madam, ere I was up," replied the maid,

"The more to blame my sluggard negligence:

Yet with the fault I thus far can dispense;

Myself was stirring ere the break of day,

1280

And ere I rose was Tarquin gone away.

"But, lady, if your maid may be so bold,

She would request to know your heaviness."

"O, peace!" quoth Lucrece: "if it should be told,

The repetition cannot make it less,

For more it is than I can well express:

And that deep torture may be call'd a hell

When more is felt than one hath power to tell.

"Go, get me hither paper, ink and pen:

Yet save that labour, for I have them here.

1290

What should I say? One of my husband's men

Bid thou be ready by and by to bear

A letter to my lord, my love, my dear:

Bid him with speed prepare to carry it;

The cause craves haste and it will soon be writ."

Her maid is gone, and she prepares to write,

First hovering o'er the paper with her quill:

1279 *Yet with the fault . . . dispense*] Yet I can thus far excuse the fault.

For "dispense" cf. line 1070, *supra*.

1283 *to know your heaviness*] to know the cause of your griefs.

THE RAPE OF LUCRECE

Conceit and grief an eager combat fight;
What wit sets down is blotted straight with will;
This is too curious-good, this blunt and ill: 1300
 Much like a press of people at a door,
 Throng her inventions, which shall go before.

At last she thus begins: "Thou worthy lord
Of that unworthy wife that greeteth thee,
Health to thy person! next vouchsafe t' afford —
If ever, love, thy Lucrece thou wilt see —
Some present speed to come and visit me.
 So, I commend me from our house in grief:
 My woes are tedious, though my words are brief."

Here folds she up the tenour of her woe, 1310
Her certain sorrow writ uncertainly.
By this short schedule Collatine may know
Her grief, but not her grief's true quality:
She dares not thereof make discovery,
 Lest he should hold it her own gross abuse,
 Ere she with blood had stain'd her stain'd excuse.

Besides, the life and feeling of her passion
She hoards, to spend when he is by to hear her,
When sighs and groans and tears may grace the
 fashion

1298 *Conceit*] The process of thinking, thought.

1301-1302 *Much like . . . inventions*] Cf. *K. John*, V, vii, 18-20:
 "legions of strange phantasies, Which, in their *throng* and *press* to
 that last hold, Confound themselves."

1310 *tenour*] used in its technical legal sense of correct transcript.

THE RAPE OF LUCRECE

Of her disgrace, the better so to clear her 1320
From that suspicion which the world might bear her.
To shun this blot, she would not blot the letter
With words, till action might become them better.

To see sad sights moves more than hear them told;
For then the eye interprets to the ear
The heavy motion that it doth behold,
When every part a part of woe doth bear.
'T is but a part of sorrow that we hear:
Deep sounds make lesser noise than shallow fords,
And sorrow ebbs, being blown with wind of words. 1330

Her letter now is seal'd and on it writ
"At Ardea to my lord with more than haste."
The post attends, and she delivers it,
Charging the sour-faced groom to hie as fast
As lagging fowls before the northern blast:

1325-1326 *interprets . . . motion*] "motion" means "a puppet show."
Reference is here made to the dumb shows of the contemporary stage, the *g* of which was often explained by a speaker specifically known as the "interpreter." Cf. *Tim. of Ath.*, I, i, 37: "to the dumbness of the gesture One might *interpret*."

1329 *Deep sounds . . . shallow fords*] "sounds" means "narrow seas."
For the sentiment, cf. Daniel's *Rosamond*, 797-798: "Striving to tell his woes, words would not come, For light cares speak, when mighty griefs are dumb"; Sidney's *Arcadia*, bk. i, Eclogue i: "Shallow brooks murmur most, deep silent slide away"; Raleigh's *Silent Lover*: "Passions are likened best to floods and streams The shallow murmurs, but the deep are dumb." So *Macb.*, IV, iii, 209-210: "Give sorrow words: the grief that does not speak Whispers the o'er-fraught heart, and bids it break." All these passages seem to develop Seneca's line (*Hippolytus*, 619): "Curae leves loquuntur, ingentes stupent."

THE RAPE OF LUCRECE

Speed more than speed but dull and slow she
deems:

Extremity still urgeth such extremes.

The homely villain court'sies to her low,
And blushing on her, with a steadfast eye
Receives the scroll without or yea or no, 1340
And forth with bashful innocence doth hie.
But they whose guilt within their bosoms lie
Imagine every eye beholds their blame;
For Lucrece thought he blush'd to see her shame:

When, silly groom ! God wot, it was defect
Of spirit, life and bold audacity.
Such harmless creatures have a true respect
To talk in deeds, while others saucily
Promise more speed but do it leisurely:
Even so this pattern of the worn-out age 1350
Pawn'd honest looks, but laid no words to gage.

His kindled duty kindled her mistrust,
That two red fires in both their faces blazed;
She thought he blush'd, as knowing Tarquin's lust,

1338 *villain*] servant, or rustic.

1345 *silly groom*] innocent fellow.

1350 *this pattern*] *i. e.*, the villain or groom (line 1345), who is an example of old-world simplicity, of virtue of the past olden time. Cf. *As you like it*, II, iii, 56-58: "O good old man, how well in thee appears The constant service of the *antique world*!" and *Sonnet lxxviii*, 1: "Thus is his cheek the map of *days outworn*."

1351 *laid no words to gage*] pledged or risked no words.

THE RAPE OF LUCRECE

And blushing with him, wistly on him gazed;
Her earnest eye did make him more amazed:
 The more she saw the blood his cheeks replenish,
 The more she thought he spied in her some blemish.

But long she thinks till he return again,
And yet the duteous vassal scarce is gone. 1360
The weary time she cannot entertain,
For now 't is stale to sigh, to weep and groan:
So woe hath wearied woe, moan tired moan,
 That she her complaints a little while doth stay,
 Pausing for means to mourn some newer way.

At last she calls to mind where hangs a piece
Of skilful painting, made for Priam's Troy;
Before the which is drawn the power of Greece,
For Helen's rape the city to destroy,
Threatening cloud-kissing Ilion with annoy; 1370
 Which the conceited painter drew so proud,
 As heaven, it seem'd, to kiss the turrets bow'd.

1358 *blemish*] a bad rhyme to "replenish."

1367-1491 *skilful painting, made for . . . and not with fire*] This description of the siege of Troy closely follows Virgil's account of a picture of the identical scene which arrests Æneas' attention in Dido's palace at Carthage. (*Æneid*, I, 456-655.)

1368 *Before the which is drawn*] Before Troy is drawn up, is marshalled.

1370 *cloud-kissing Ilion*] Cf. *Pericles*, I, iv, 36: "Whose towers bore heads so high they kiss'd the clouds," and *Hamlet*, III, iv, 59: "a heaven-kissing hill."

1371 *conceited*] ingenious.

THE RAPE OF LUCRECE

A thousand lamentable objects there,
In scorn of nature, art gave lifeless life:
Many a dry drop seem'd a weeping tear,
Shed for the slaughter'd husband by the wife:
The red blood reek'd, to show the painter's strife;
And dying eyes gleam'd forth their ashy lights,
Like dying coals burnt out in tedious nights.

There might you see the labouring pioner 1380
Begrimed with sweat and smeared all with dust;
And from the towers of Troy there would appear
The very eyes of men through loop-holes thrust,
Gazing upon the Greeks with little lust:
Such sweet observance in this work was had
That one might see those far-off eyes look sad.

In great commanders grace and majesty
You might behold, triumphing in their faces,
In youth, quick bearing and dexterity;
And here and there the painter interlaces 1390
Pale cowards, marching on with trembling paces;

1374 *In scorn of nature . . . life*] Cf. *Venus and Adonis*, 11 and 291; Daniel's *Rosamond*, line 381: "So rare, that *Art* did seem to strive with *Nature*"; and *Tim. of Ath.*, I, i, 40-41: "It tutors *nature*; *artificial strife* Lives in these touches, livelier than life."

1377 *the painter's strife*] art's strife with nature. Cf. line 1374, *supra*, and note.

1378-1379 *And dying eyes . . . tedious nights*] Cf. *Venus and Adonis*, 1127-1128: "She lifts the coffer-lids that close *his eyes*, Where, lo, *two lamps, burnt out*, in darkness lies."

1380 *the labouring pioner*] the sapper or miner at work.

1384 *lust*] pleasure, goodwill.

THE RAPE OF LUCRECE

Which heartless peasants did so well resemble
That one would swear he saw them quake and
tremble.

In Ajax and Ulysses, O, what art
Of physiognomy might one behold!
The face of either cipher'd either's heart;
Their face their manners most expressly told:
In Ajax' eyes blunt rage and rigour roll'd;
But the mild glance that sly Ulysses lent
Show'd deep regard and smiling government. 400

There pleading might you see grave Nestor stand,
As 't were encouraging the Greeks to fight,
Making such sober action with his hand
That it beguiled attention, charm'd the sight:
In speech, it seem'd, his beard all silver white
Wagg'd up and down, and from his lips did fly
Thin winding breath which purl'd up to the sky.

About him were a press of gaping faces,
Which seem'd to swallow up his sound advice;

1392 *heartless*] cowardly, dispirited. Cf. line 471, *supra*.

1400 *deep regard . . . government*] profound wisdom and complaisant, or bland, self-control.

1407 *Thin winding . . . to the sky*] Thin circling breath which curled or rippled up to the skies (like smoke). Malone quotes Drayton's *Mortimeriados* (1596): "Whose stream and easy *breath* doth seem to blow, Which on the sparkling gravel runs in *purles*, As though the waves had been of silver curls." "Purl," which really means "ripple," also designated a stitch in embroidery, now generally spelt "*pearl* stitch."

THE RAPE OF LUCRECE

All jointly listening, but with several graces, 1410
As if some mermaid did their ears entice,
Some high, some low, the painter was so nice;
The scalps of many, almost hid behind,
To jump up higher seem'd, to mock the mind.

Here one man's hand lean'd on another's head,
His nose being shadow'd by his neighbour's ear;
Here one being throng'd bears back, all boll'n and red;
Another smother'd seems to pelt and swear;
And in their rage such signs of rage they bear
As, but for loss of Nestor's golden words, 1420
It seem'd they would debate with angry swords.

For much imaginary work was there;
Conceit deceitful, so compact, so kind,
That for Achilles' image stood his spear
Griped in an armed hand; himself behind
Was left unseen, save to the eye of mind:

1411 *As if some mermaid . . . entice*] Cf. *Venus and Adonis*, 429, and 777: "Bewitching like the wanton mermaid's songs."

1412 *nice*] particular.

1417 *Here one being . . . and red*] Here one being crowded out draws back, all red and puffing. "Boll'n," the original reading, is no uncommon word, in the sense of "swollen." Cf. Golding's translation of Ovid's *Metam.* (1612 ed., f. 107 a): "Her leannesse made her ioynts *bolne* big, and kneepannes for to swell."

1418 *pelt*] fume, chafe, rage.

1422 *imaginary*] imaginative.

1423 *Conceit deceitful . . . so kind*] Artful ingenuity, so substantial, so natural.

THE RAPE OF LUCRECE

A hand, a foot, a face, a leg, a head,
Stood for the whole to be imagined.

And from the walls of strong-besieged Troy
When their brave hope, bold Hector, march'd to field, 1430
Stood many Trojan mothers sharing joy
To see their youthful sons bright weapons wield;
And to their hope they such odd action yield
That through their light joy seemed to appear,
Like bright things stain'd, a kind of heavy fear.

And from the strand of Dardan, where they fought,
To Simois' reedy banks the red blood ran,
Whose waves to imitate the battle sought
With swelling ridges; and their ranks began
To break upon the galled shore, and than 1440
Retire again, till meeting greater ranks
They join and shoot their foam at Simois' banks.

To this well-painted piece is Lucrece come,
To find a face where all distress is stell'd.

1433 *And to their hope . . . yield*] And towards their hope (*i. e.*, Hector) they conduct themselves with such inconsistency or uncertainty (not knowing whether to show joy or fear).

1436 *the strand of Dardan*] Dardania was a name of Troas, the country of which Troy was the chief city. The district was bounded by the sea, though Troy itself was an inland city on the river Simois. For *strand* the early copies read *strond*. Cf. 1 *Hen. IV*, I, i, 4, and note.

1440 *the galled shore*] the shore tormented by the wash of the waves. Cf. *Hen. V*, III, i, 12: "a *galled* rock."
than] an archaic form of "then."

1444 *stell'd*] fixed. The word seems to be associated with the substantive "stell" or "stall." It is to be distinguished from two other words

THE RAPE OF LUCRECE

Many she sees where cares have carved some,
But none where all distress and dolour dwell'd,
Till she despairing Hecuba beheld,
 Staring on Priam's wounds with her old eyes,
 Which bleeding under Pyrrhus' proud foot lies.

In her the painter had anatomized 1450
Time's ruin, beauty's wreck, and grim care's reign:
Her cheeks with chaps and wrinkles were disguised;
Of what she was no semblance did remain:
Her blue blood changed to black in every vein,
 Wanting the spring that those shrunk pipes had fed,
 Show'd life imprison'd in a body dead.

On this sad shadow Lucrece spends her eyes,
And shapes her sorrow to the beldam's woes,
Who nothing wants to answer her but cries,
And bitter words to ban her cruel foes: 1460
The painter was no god to lend her those;
 And therefore Lucrece swears he did her wrong,
 To give her so much grief and not a tongue.

similarly spelt which Shakespeare uses, *viz.*: "stelled," *i. e.*, steeled, engraved and "stelled," *i. e.*, starry. Cf. *Sonnet* xxiv, 1-2: "Mine eye hath play'd the painter, and hath *stell'd* Thy beauty's form in table of my heart"; where the Quarto reads *steeld*, *i. e.*, "engraved." See also *Lear*, III, vii, 60: "the *stelled* fires," *i. e.*, the fires of the stars.

1450 *anatomized*] dissected, laid bare.

1452 *chaps*] All the Quartos, save the Seventh and Eighth, read *chops*, the common Elizabethan form of the word. Cf. *Sonnet* lxii, 10: "Beated and *chopp'd* with tann'd antiquity."

THE RAPE OF LUCRECE

“Poor instrument,” quoth she, “without a sound,
I’ll tune thy woes with my lamenting tongue,
And drop sweet balm in Priam’s painted wound,
And rail on Pyrrhus that hath done him wrong,
And with my tears quench Troy that burns so long,
And with my knife scratch out the angry eyes
Of all the Greeks that are thine enemies. 1470

“Show me the strumpet that began this stir,
That with my nails her beauty I may tear.
Thy heat of lust, fond Paris, did incur
This load of wrath that burning Troy doth bear:
Thy eye kindled the fire that burneth here;
And here in Troy, for trespass of thine eye,
The sire, the son, the dame and daughter die.”

“Why should the private pleasure of some one
Become the public plague of many moe?
Let sin, alone committed, light alone 1480
Upon his head that hath transgressed so;
Let guiltless souls be freed from guilty woe:
For one’s offence why should so many fall,
To plague a private sin in general?

“Lo, here weeps Hecuba, here Priam dies,
Here manly Hector faints, here Troilus swoonds,
Here friend by friend in bloody channel lies,

1484 *To plague a private sin in general*] To make the sin of an individual
a plague for the whole public.

1487 *channel*] gutter. Cf. 2 *Hen. IV*, II, i, 45: “throw the quean in the
channel.”

THE RAPE OF LUCRECE

And friend to friend gives unadvised wounds,
And one man's lust these many lives confounds:
 Had doting Priam check'd his son's desire, 1490
 Troy had been bright with fame and not with fire."

Here feelingly she weeps Troy's painted woes:
For sorrow, like a heavy-hanging bell
Once set on ringing, with his own weight goes;
Then little strength rings out the doleful knell:
So Lucrece, set a-work, sad tales doth tell
 To pencill'd pensiveness and colour'd sorrow;
 She lends them words, and she their looks doth
 borrow.

She throws her eyes about the painting round,
And who she finds forlorn she doth lament. 1500
At last she sees a wretched image bound,
That piteous looks to Phrygian shepherds lent:
His face, though full of cares, yet show'd content;
 Onward to Troy with the blunt swains he goes,
 So mild that Patience seem'd to scorn his woes.

In him the painter labour'd with his skill
To hide deceit and give the harmless show
An humble gait, calm looks, eyes wailing still,

1488 *unadvised*] unintentional, involuntary.

1489 *confounds*] destroys; a common usage.

1497 *pencill'd pensiveness*] melancholy depicted by the painter's pencil.

1501-1568 *At last she sees . . . will not be sore*] This description of the wily Sinon follows the story of Virgil's *Æneid*, II, 76 seq.

THE RAPE OF LUCRECE

A brow unbent, that seem'd to welcome woe;
Cheeks neither red nor pale, but mingled so 1510
 That blushing red no guilty instance gave,
 Nor ashy pale the fear that false hearts have.

But, like a constant and confirmed devil,
He entertain'd a show so seeming just,
And therein so ensconced his secret evil,
That jealousy itself could not mistrust
False-creeping craft and perjury should thrust
 Into so bright a day such black-faced storms,
 Or blot with hell-born sin such saint-like forms.

The well-skill'd workman this mild image drew 1520
For perjured Sinon, whose enchanting story
The credulous old Priam after slew;
Whose words, like wildfire, burnt the shining glory
Of rich-built Ilion, that the skies were sorry,
 And little stars shot from their fixed places,
 When their glass fell wherein they view'd their
 faces.

This picture she advisedly perused,
And chid the painter for his wondrous skill,

1511 *no guilty instance*] no evidence of guilt.

1515-1516 *so ensconced . . . mistrust*] so shrouded or concealed his secret viciousness that suspicion itself could not suspect (that).

1522 *after slew*] afterwards brought about the death of.

1525 *little stars . . . places*] Cf. *Mids. N. Dr.*, II, i, 153: "And certain stars shot madly from their spheres."

1526 *their glass*] the mirror formed by the burnished roof of Priam's palace in which the stars were reflected.

THE RAPE OF LUCRECE

Saying, some shape in Sinon's was abused;
So fair a form lodged not a mind so ill: 1530
And still on him she gazed, and gazing still
Such signs of truth in his plain face she spied
That she concludes the picture was belied.

"It cannot be," quoth she, "that so much guile" —
She would have said "can lurk in such a look;"
But Tarquin's shape came in her mind the while,
And from her tongue "can lurk" from "cannot" took:
"It cannot be" she in that sense forsook,
And turn'd it thus, "It cannot be, I find,
But such a face should bear a wicked mind: 1540

"For even as subtle Sinon here is painted,
So sober-sad, so weary and so mild,
As if with grief or travail he had fainted,
To me came Tarquin armed; so beguiled
With outward honesty, but yet defiled

1529 *some shape . . . was abused*] some other person's fair form was deceitfully presented as that of the false Sinon.

1530 *So fair a form . . . so ill*] Cf. *Sonnet* xciii, 13-14: "How like Eve's apple doth thy beauty grow, If thy sweet *virtue answer not thy show!*"

1537 *And from her tongue . . . took*] *Sonnet* cxlv is constructed in much the same way as this stanza. Cf. lines 13-14: "'I hate' from hate away she threw, And saved my life, saying 'not you.'"

1544 *armed; so beguiled*] "Armed" means "armed with the same armour of hypocrisy (as Sinon was)." "Beguiled" means "craftily disguised." Cf. *Merch. of Ven.*, III, ii, 97: "the *guiled* shore." The reading and punctuation adopted here are due to Malone. The original editions all read *armed to beguild*, which Mr. Wyndham retains, spelling

THE RAPE OF LUCRECE

With inward vice: as Priam him did cherish,
So did I Tarquin; so my Troy did perish.

“Look, look, how listening Priam wets his eyes,
To see those borrow’d tears that Sinon sheds!
Priam, why art thou old and yet not wise? 1550
For every tear he falls a Trojan bleeds:
His eye drops fire, no water thence proceeds;
Those round clear pearls of his that move thy pity
Are balls of quenchless fire to burn thy city.

“Such devils steal effects from lightless hell;
For Sinon in his fire doth quake with cold,
And in that cold hot-burning fire doth dwell;
These contraries such unity do hold,
Only to flatter fools and make them bold:
So Priam’s trust false Sinon’s tears doth flatter, 1560
That he finds means to burn his Troy with water.”

Here, all enraged, such passion her assails,
That patience is quite beaten from her breast.
She tears the senseless Sinon with her nails,

the last words *to begild*, i. e., “so as to gild or give the appearance of guilt.” Malone’s change, though not wholly convincing, seems justifiable.

1551 *falls*] lets fall, drops. Cf. *Othello*, IV, i, 242: “Each tear she *falls* would prove a crocodile.”

1554 *quenchless fire*] Marlowe uses this expression thrice: *Edward II*, V, i, 44; *Dido*, II, i, 187; *Tamberlaine*, Part II, iii, v, 27. “Quenchless fury” appears in *3 Hen. VI*, I, iv, 28, in a line drawn from “The True Tragedy.” The epithet is not found elsewhere in Shakespeare.

THE RAPE OF LUCRECE

Comparing him to that unhappy guest
Whose deed hath made herself herself detest:
At last she smilingly with this gives o'er;
"Fool, fool!" quoth she, "his wounds will not be
sore."

Thus ebbs and flows the current of her sorrow,
And time doth weary time with her complaining. 1570
She looks for night, and then she longs for morrow,
And both she thinks too long with her remaining:
Short time seems long in sorrow's sharp sustaining:
Though woe be heavy, yet it seldom sleeps,
And they that watch see time how slow it creeps.

Which all this time hath overslipp'd her thought,
That she with painted images hath spent;
Being from the feeling of her own grief brought
By deep surmise of others' detriment,
Losing her woes in shows of discontent. 1580
It easeth some, though none it ever cured,
To think their dolour others have endured.

But now the mindful messenger come back
Brings home his lord and other company;

1565 *unhappy*] inauspicious, fatal.

1573 *in sorrows' sharp sustaining*] under the bitter burden of sorrow. Cf.
line 1272, *supra*.

1576-1577 *Which all this time . . . That*] The construction is awkward.
The antecedent of "which" seems to be "the slow passage of time"
implied by the last words of the preceding stanza. The antecedent
of "that" is apparently "all this time."

1583 *mindful*] careful, attentive.

THE RAPE OF LUCRECE

Who finds his Lucrece clad in mourning black:
And round about her tear-distained eye
Blue circles stream'd, like rainbows in the sky:
 These water-galls in her dim element
 Foretell new storms to those already spent.

Which when her sad-beholding husband saw, 1590
Amazedly in her sad face he stares:
Her eyes, though sod in tears, look'd red and raw,
Her lively colour kill'd with deadly cares.
He hath no power to ask her how she fares:
 Both stood, like old acquaintance in a trance,
 Met far from home, wondering each other's
 chance.

At last he takes her by the bloodless hand,
And thus begins: "What uncouth ill event
Hath thee befall'n, that thou dost trembling stand?
Sweet love, what spite hath thy fair colour spent? 1600
Why art thou thus attired in discontent?"

1586-1587 *And round about . . . rainbows in the sky*] Cf. *All's Well*, I, iii, 141-143: "What's the matter, That this distemper'd messenger of wet, *The many-colour'd Iris*, rounds thine eye?"

1587 *Blue circles*] Blue marks under the eye caused by anxiety and grief. Cf. *As you like it*, III, ii, 346-347: "a *blue eye* and sunken."

1588 *These water-galls . . . element*] These rainbows in her overcast sky. Water-galls are properly secondary rainbows, far less distinct than primary rainbows.

1589 *to those*] in addition to those.

1601 *attired in discontent*] Cf. *Much Ado*, IV, i, 144: "so *attired* in wonder."

THE RAPE OF LUCRECE

Unmask, dear dear, this moody heaviness,
And tell thy grief, that we may give redress."

Three times with sighs she gives her sorrow fire,
Ere once she can discharge one word of woe:
At length address'd to answer his desire,
She modestly prepares to let them know
Her honour is ta'en prisoner by the foe;
While Collatine and his consorted lords
With sad attention long to hear her words. 1610

And now this pale swan in her watery nest
Begins the sad dirge of her certain ending:
"Few words," quoth she, "shall fit the trespass best,
Where no excuse can give the fault amending:
In me moe woes than words are now depending;
And my laments would be drawn out too long,
To tell them all with one poor tired tongue.

"Then be this all the task it hath to say:
Dear husband, in the interest of thy bed
A stranger came, and on that pillow lay 1620
Where thou wast wont to rest thy weary head;
And what wrong else may be imagined
By foul enforcement might be done to me,
From that, alas, thy Lucrece is not free.

1606 *address'd*] ready.

1609 *consorted lords*] accompanying lords.

1615 *depending*] impending.

1619 *in the interest*] into the right or usufruct. Cf. lines 1067 and 1797;
and see *Sonnet* cxlii, 8: "Robb'd others' beds' revenues of their
rents."

THE RAPE OF LUCRECE

“For in the dreadful dead of dark midnight,
With shining falchion in my chamber came
A creeping creature, with a flaming light,
And softly cried “Awake, thou Roman dame,
And entertain my love; else lasting shame
On thee and thine this night I will inflict, 1630
If thou my love’s desire do contradict.

“‘For some hard-favour’d groom of thine,’ quoth he
‘Unless thou yoke thy liking to my will,
I’ll murder straight, and then I’ll slaughter thee,
And swear I found you where you did fulfil
The loathsome act of lust, and so did kill
The lechers in their deed: this act will be
My fame, and thy perpetual infamy.’

“With this, I did begin to start and cry;
And then against my heart he set his sword, 1640
Swearing, unless I took all patiently,
I should not live to speak another word;
So should my shame still rest upon record,
And never be forgot in mighty Rome
The adulterate death of Lucrece and her groom.

“Mine enemy was strong, my poor self weak,
And far the weaker with so strong a fear:
My bloody judge forbade my tongue to speak;

1632 *hard-favour’d groom of thine*] ugly servant of thine. Cf. line 515,
supra.

THE RAPE OF LUCRECE

No rightful plea might plead for justice there:
His scarlet lust came evidence to swear 1650
 That my poor beauty had purloin'd his eyes;
 And when the judge is robb'd, the prisoner dies.

“O, teach me how to make mine own excuse!
Or, at the least, this refuge let me find;
Though my gross blood be stain'd with this abuse,
Immaculate and spotless is my mind;
That was not forced; that never was inclined
 To accessory yieldings, but still pure
 Doth in her poison'd closet yet endure.”

Lo, here, the hopeless merchant of this loss, 1660
With head declined, and voice damm'd up with woe,
With sad-set eyes and wretched arms across,
From lips new-waxen pale begins to blow
The grief away that stops his answer so:
 But, wretched as he is, he strives in vain;
 What he breathes out his breath drinks up again.

As through an arch the violent roaring tide
Outruns the eye that doth behold his haste,
Yet in the eddy boundeth in his pride

1650 *scarlet*] This epithet quibbles on the scarlet official robes of “the bloody [*i. e.*, cruel] judge” (line 1648).

1662 *sad-set*] The hyphen inserted by Malone seems superfluous.

1667 *As through an arch . . . tide*] Cf. *Cor.*, V, iv, 46: “Ne’er through an arch so hurried the blown tide.” In both passages allusion is doubtless made to the furious rush of the water through the narrow arches of old London bridge.

THE RAPE OF LUCRECE

Back to the strait that forced him on so fast, 1670
In rage sent out, recall'd in rage, being past:
Even so his sighs, his sorrows, make a saw,
To push grief on and back the same grief draw.

Which speechless woe of his poor she attendeth
And his untimely frenzy thus awaketh:
“Dear lord, thy sorrow to my sorrow lendeth
Another power; no flood by raining slaketh.
My woe too sensible thy passion maketh
More feeling-painful: let it then suffice
To drown one woe, one pair of weeping eyes. 1680

“And for my sake, when I might charm thee so,
For she that was thy Lucrece, now attend me:
Be suddenly revenged on my foe,
Thine, mine, his own: suppose thou dost defend me
From what is past: the help that thou shalt lend me
Comes all too late, yet let the traitor die;
For sparing justice feeds iniquity.

“But ere I name him, you fair lords,” quoth she,
Speaking to those that came with Collatine,

1672 *make a saw*] go backwards and forwards like the action of a saw cutting wood.

1674 *Which . . . poor she attendeth*] The antecedent of “Which” is the tumultuous gasping described in the former stanza. “Poor she” stands for “poor lady.” “Attendeth” is “regards with attention” or “watches closely.” The line means that the outraged wife in her unutterable woe watches Collatine’s tumult of silent emotion.

1687 *sparing justice feeds iniquity*] Cf. *Rom. and Jul.*, III, i, 194: “Mercy but murders, pardoning those that kill.”

THE RAPE OF LUCRECE

“Shall plight your honourable faiths to me, 1690
With swift pursuit to venge this wrong of mine;
For 't is a meritorious fair design
 To chase injustice with revengeful arms:
 Knights, by their oaths, should right poor ladies'
 harms.”

At this request, with noble disposition
Each present lord began to promise aid,
As bound in knighthood to her imposition,
Longing to hear the hateful foe bewray'd.
But she, that yet her sad task hath not said,
 The protestation stops. “O, speak,” quoth she, 1700
 “‘How may this forced stain be wiped from me?”

“What is the quality of my offence,
Being constrain'd with dreadful circumstance?
May my pure mind with the foul act dispense,
My low-declined honour to advance?
May any terms acquit me from this chance?
 The poison'd fountain clears itself again;
 And why not I from this compelled stain?”

With this, they all at once began to say, 1710
Her body's stain her mind untainted clears;
While with a joyless smile she turns away
The face, that map which deep impression bears
Of hard misfortune, carved in it with tears.

1697 *to her imposition*] to the commission intrusted to them by her.

1698 *bewray'd*] discovered, made known.

1704 *with the foul act dispense*] excuse the foul act. Cf. lines 1070 and 1279, *supra*.

THE RAPE OF LUCRECE

"No, no," quoth she, "no dame hereafter living
By my excuse shall claim excuse's giving."

Here with a sigh, as if her heart would break,
She throws forth Tarquin's name: "He, he," she says,
But more than "he" her poor tongue could not speak;
Till after many accents and delays,
Untimely breathings, sick and short assays, 1720
She utters this: "He, he, fair lords, 't is he,
That guides this hand to give this wound to me."

Even here she sheathed in her harmless breast
A harmful knife, that thence her soul unsheathed:
That blow did bail it from the deep unrest
Of that polluted prison where it breathed:
Her contrite sighs unto the clouds bequeathed
Her winged sprite, and through her wounds doth fly
Life's lasting date from cancell'd destiny.

Stone-still, astonish'd with this deadly deed, 1730
Stood Collatine and all his lordly crew;
Till Lucrece' father, that beholds her bleed,

1714-1715 "No, no" . . . *excuse's giving*"] Ovid omits this touch. Livy has the words: "nec ulla deinde impudica exemplo Lucretiae vivet."
Painter in his *Palace of Pleasure* (1566) translates thus: "No unchast or ill woman shall hereafter impute no dishonest act to Lucrece" (ed. Jacobs, Vol. I, p. 24).

1720 *short assays*] short efforts at speech.

1724 *unsheathed*] released. The metaphors here are somewhat mixed.

1728-1729 *doth fly . . . cancell'd destiny*] life's duration (*i. e.*, life itself) escapes the fate that is herewith cancelled.

1730 *astonish'd with*] thunderstruck by.

THE RAPE OF LUCRECE

Himself on her self-slaughter'd body threw;
And from the purple fountain Brutus drew
 The murderous knife, and, as it left the place,
 Her blood, in poor revenge, held it in chase;

And bubbling from her breast, it doth divide
In two slow rivers, that the crimson blood
Circles her body in on every side,
Who, like a late-sack'd island, vastly stood 1740
Bare and unpeopled in this fearful flood.
 Some of her blood still pure and red remain'd,
 And some look'd black, and that false Tarquin
 stain'd.

About the mourning and congealed face
Of that black blood a watery rigol goes,
Which seems to weep upon the tainted place:
And ever since, as pitying Lucrece' woes,
Corrupted blood some watery token shows;
 And blood untainted still doth red abide,
 Blushing at that which is so putrified. 1750

“Daughter, dear daughter,” old Lucretius cries,
“That life was mine which thou hast here deprived.

1740 *vastly*] in a devastated, ruined condition.

1745 *a watery rigol*] a watery ring or circle. Cf. *2 Hen. IV*, IV, v, 36, where a crown is called “this golden *rigol*,” and note. The formation of circular patches of light colour on the surface of dark-clotted blood is a familiar phenomenon in the coagulation of the blood.

1752 *deprived*] taken away, destroyed. Cf. line 1186, *supra*.

THE RAPE OF LUCRECE

If in the child the father's image lies,
Where shall I live now Lucrece is unliv'd?
Thou wast not to this end from me derived.
 If children pre-decease progenitors,
 We are their offspring, and they none of ours.

"Poor broken glass, I often did behold
In thy sweet semblance my old age new born;
But now that fair fresh mirror, dim and old, 1760
Shows me a bare-boned death by time outworn:
O, from thy cheeks my image thou hast torn,
 And shiver'd all the beauty of my glass,
 That I no more can see what once I was.

"O time, cease thou thy course and last no longer,
If they surcease to be that should survive.
Shall rotten death make conquest of the stronger,
And leave the faltering feeble souls alive?
The old bees die, the young possess their hive:
 Then live, sweet Lucrece, live again, and see 1770
 Thy father die, and not thy father thee!"

By this, starts Collatine as from a dream,
And bids Lucretius give his sorrow place;

1754 *unliv'd*] an awkward periphrasis for "dead."

1758-1759 *Poor broken glass . . . my old age new born*] Cf. *Sonnet* iii, 9-10: "Thou art thy mother's *glass*, and she in thee Calls back the lovely April of her prime."

1761 *a bare-boned death*] a bare-boned figure of death. Cf. *K. John*, V, ii,

177: "A bare-ribb'd death."

1766 *surcease*] an intensive of "cease."

THE RAPE OF LUCRECE

And then in key-cold Lucrece' bleeding stream
He falls, and bathes the pale fear in his face,
And counterfeits to die with her a space;
 Till manly shame bids him possess his breath,
 And live to be revenged on her death.

The deep vexation of his inward soul
Hath served a dumb arrest upon his tongue; 1780
Who, mad that sorrow should his use control
Or keep him from heart-easing words so long,
Begins to talk; but through his lips do throng
 Weak words, so thick come in his poor heart's aid
 That no man could distinguish what he said.

Yet sometime "Tarquin" was pronounced plain,
But through his teeth, as if the name he tore
This windy tempest, till it blow up rain,
Held back his sorrow's tide, to make it more;
At last it rains, and busy winds give o'er: 1790
 Then son and father weep with equal strife
 Who should weep most, for daughter or for wife.

1774 *key-cold Lucrece*] Cf. *Rich. III*, I, ii, 5: "Poor *key-cold* figure of a holy king."

1779-1785 *The deep vexation . . . what he said*] Cf. Daniel's *Rosamond*, 792-795: "Amazed he stands, nor voice nor body stirs, Words had no passage, tears no issue found; For sorrow shut up words, wrath kept in tears, Confused affects each other do confound."

1787 *through his teeth*] Cf. *2 Hen. VI*, III, ii, 311-313: "bitter searching terms . . . Deliver'd strongly *through my fixed teeth*."

1790 *At last it rains . . . give o'er*] Shakespeare constantly notices that rain stays the wind. Cf. *Troil. and Cress.*, IV, iv, 52: "*rain* to lay this wind." See, too, *3 Hen. VI*, I, iv, 145-146; and *Macb.*, I, vi, 25.

THE RAPE OF LUCRECE

The one doth call her his, the other his,
Yet neither may possess the claim they lay.
The father says "She's mine." "O, mine she is,"
Replies her husband: "do not take away
My sorrow's interest; let no mourner say
He weeps for her, for she was only mine,
And only must be wail'd by Collatine."

"O," quoth Lucretius, "I did give that life 1800
Which she too early and too late hath spill'd."
"Woe, woe," quoth Collatine, "she was my wife;
I owed her, and 't is mine that she hath kill'd."
"My daughter" and "my wife" with clamours fill'd
The dispersed air, who, holding Lucrece' life,
Answer'd their cries, "my daughter" and "my
wife."

Brutus, who pluck'd the knife from Lucrece' side,
Seeing such emulation in their woe,
Began to clothe his wit in state and pride,
Burying in Lucrece' wound his folly's show. 1810
He with the Romans was esteemed so

1797 *My sorrow's interest*] My share in grief. Cf. *Sonnet xxxi*, 5-7, where
"a holy and obsequious tear" is defined as "*interest* of the dead."

1801 *late*] recently. Cf. *3 Hen. VI*, II, v, 92-93: "thy father gave thee
life too soon, And hath bereft thee of thy *life too late*!"

1811-1813 *He with the Romans . . . foolish things*] Here Shakespeare
seems to follow Bandello's description of Brutus' conduct. None
of the other authorities supplies the information so precisely. "E fin-
gendo esser pazzo, e cotali sciocchezze mille volte il dì facendo, come
fanno i buffoni, divenno in modo in opinione di matto, *che appoi*
figliuoli del Re, più par dar loro con le sue pazzie trastullo che per altro,
era tenuto caro." ("And pretending to be mad, and doing such foolish

THE RAPE OF LUCRECE

As silly-jeering idiots are with kings,
For sportive words and uttering foolish things:

But now he throws that shallow habit by
Wherein deep policy did him disguise,
And arm'd his long-hid wits advisedly
To check the tears in Collatinus' eyes.

"Thou wronged lord of Rome," quoth he, "arise:

Let my unsounded self, supposed a fool,

Now set thy long-experienced wit to school. 1820

"Why, Collatine, is woe the cure for woe?

Do wounds help wounds, or grief help grievous deeds?

Is it revenge to give thyself a blow

For his foul act by whom thy fair wife bleeds?

Such childish humour from weak minds proceeds:

Thy wretched wife mistook the matter so,

To slay herself, that should have slain her foe.

"Courageous Roman, do not steep thy heart

In such relenting dew of lamentations,

But kneel with me and help to bear thy part 1830

To rouse our Roman gods with invocations

That they will suffer these abominations,

Since Rome herself in them doth stand disgraced,

By our strong arms from forth her fair streets
chased.

things a thousand times a day as fools are wont to do, Brutus came to be looked on as an idiot, who was held dear by the King's sons, more for making them sport with his foolish tricks than for any other cause.")

1815 *deep policy*] cunning diplomacy.

1819 *my unsounded self*] my unprobed self, my untried nature or personality.

THE RAPE OF LUCRECE

“Now, by the Capitol that we adore,
And by this chaste blood so unjustly stained,
By heaven’s fair sun that breeds the fat earth’s store,
By all our country rights in Rome maintained,
And by chaste Lucrece’ soul that late complained
Her wrongs to us, and by this bloody knife, 1840
We will revenge the death of this true wife!”

This said, he struck his hand upon his breast,
And kiss’d the fatal knife, to end his vow,
And to his protestation urged the rest,
Who, wondering at him, did his words allow:
Then jointly to the ground their knees they bow;
And that deep vow, which Brutus made before,
He doth again repeat, and that they swore.

When they had sworn to this advised doom,
They did conclude to bear dead Lucrece thence, 1850
To show her bleeding body thorough Rome,
And so to publish Tarquin’s foul offence:
Which being done with speedy diligence,
The Romans plausibly did give consent
To Tarquin’s everlasting banishment.

1838 *our country rights*] the rights or liberties of our country.

1841 *this true wife*] Cf. Chaucer’s description of Lucrece in his *Legend of Good Women*, line 1686: “The verray wyf, the verray trewe Lucrece.”

1845 *allow*] approve.

1849 *this advised doom*] this deliberate judgment or resolve.

1854 *plausibly*] with acclamation. Cf. the argument prefixed to the poem:
“With one consent and a general acclamation the Tarquins were all
exiled.”



POEMS

I

GERTHUDE DEMAIN HAMMOND

"*HOW* many tales to tell we tell with she and I.
Dreading my love, the love that's still burning!"

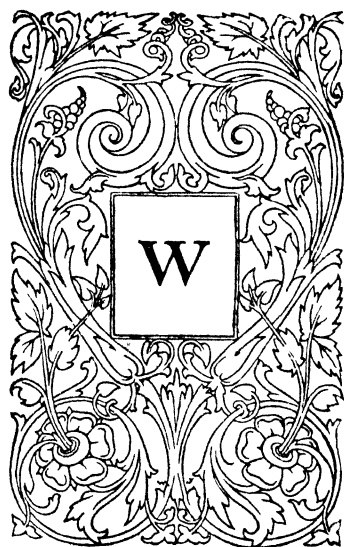
THE PASSIONATE INTERIM, VII.

THE PASSIONATE PILGRIM¹

¹ This miscellany, of which only those numbered I, II, III, V, XVII, can positively be assigned to Shakespeare, was first issued in 1599, by an enterprising publisher, William Jaggard, as "The Passionate Pilgrime. By W. Shake-speare." A "third" edition by Jaggard came out in 1612, with a fresh appendix of anonymous verse (by Thomas Heywood). No copy of a second edition is known.



THE PASSIONATE PILGRIM



HEN MY LOVE SWEARS
that she is made of truth,
I do believe her, though I know
she lies,
That she might think me some
untutor'd youth,
Unskilful in the world's false
forgeries.
Thus vainly thinking that she
thinks me young,
Although I know my years be
past the best,
I smiling credit her false-
speaking tongue,

Outfacing faults in love with love's ill rest.
But wherefore says my love that she is young?

I This Sonnet forms, with verbal changes, no. cxxxviii of Shakespeare's *Sonnets*, 1609. See notes there.

THE PASSIONATE PILGRIM

And wherefore say not I that I am old? 10
O, love's best habit is a soothing tongue,
And age, in love, loves not to have years told.
Therefore I'll lie with love, and love with me,
Since that our faults in love thus smother'd be.

II

Two loves I have, of comfort and despair,
That like two spirits do suggest me still;
My better angel is a man right fair,
My worser spirit a woman colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil

4 *Unskilful . . . forgeries*] *Sonnet cxxxviii* reads "Unlearned in the world's false subtleties."

6 *I know my years be*] *Sonnet cxxxviii* reads "she knows my days are."

7 *I smiling credit*] *Sonnet cxxxviii* reads "Simply I credit."

8 *Outfacing faults . . . ill rest*] *Sonnet cxxxviii* reads "On both sides thus is simple truth suppress'd."

9 *says my love . . . young*] *Sonnet cxxxviii* reads "says she not she is unjust."

11 *a soothing tongue*] *Sonnet cxxxviii* reads "in seeming trust."

13 *I'll lie with love, and love*] *Sonnet cxxxviii* reads "I lie with her, and she."

14 *Since that . . . smother'd be*] *Sonnet cxxxviii* reads "And in our faults by lies we flatter'd be."

II This Sonnet forms, with verbal changes, no. cxliv of Shakespeare's *Sonnets*, 1609. See notes there.

2 *That*] *Sonnet cxliv* reads "Which."

6 *my side*] *Sonnet cxliv* in the 1609 Quarto misprints "my sight."

THE PASSIONATE PILGRIM

Wooing his purity with her fair pride.
And whether that my angel be turn'd fiend,
Suspect I may, yet not directly tell: 10
For being both to me, both to each friend,
I guess one angel in another's hell:
The truth I shall not know, but live in doubt,
Till my bad angel fire my good one out.

III

Did not the heavenly rhetoric of thine eye,
'Gainst whom the world could not hold argument,
Persuade my heart to this false perjury?
Vows for thee broke deserve not punishment.
A woman I forswore; but I will prove,
Thou being a goddess, I forswore not thee:
My vow was earthly, thou a heavenly love;
Thy grace being gain'd cures all disgrace in me.
My vow was breath, and breath a vapour is;
Then, thou fair sun, that on this earth doth shine, 10

8 *fair pride*] *Sonnet cxliv* reads "foul pride."

11 *to me*] *Sonnet cxliv* reads "from me."

13 *The truth I shall not know*] *Sonnet cxliv* reads "Yet this shall I ne'er know."

III This is Longaville's *Sonnet to Maria* which with unimportant variations figured in *L. L. L.*, IV, iii, 56-69. The play was published in 1598. Cf. V and XVII, *infra*.

2 *could not*] *L. L. L.*, IV, iii, 56 reads "cannot."

9 *My vow was breath*] *L. L. L.*, IV, iii, 64 reads "Vows are but breath."

10 *that on this earth doth*] *L. L. L.*, IV, iii, 65 reads "which on my earth dost."

THE PASSIONATE PILGRIM

Exhale this vapour vow; in thee it is:
If broken, then it is no fault of mine.
 If by me broke, what fool is not so wise
 To break an oath, to win a paradise?

IV

Sweet Cytherea, sitting by a brook
With young Adonis, lovely, fresh and green,
Did court the lad with many a lovely look,
Such looks as none could look but beauty's queen.
She told him stories to delight his ear,
She show'd him favours to allure his eye;
To win his heart, she touch'd him here and there;
Touches so soft still conquer chastity.
But whether unripe years did want conceit,
Or he refused to take her figured proffer,

10

11 *Exhale*] Draw up, as the sun draws vapour up from the earth. *L. L. L.*, IV, iii, 66 reads "Exhalest." Cf. *Rom. and Jul.*, III, v, 13: "It is some me^eteor that the sun *exhales*."

12 *If broken, then*] *L. L. L.*, IV, iii, 67 reads "If broken then."

14 *To break*] *L. L. L.*, IV, iii, 69 reads "To lose."

IV This sonnet, like Nos. VI, IX, and XI, *infra*, treats of the same subject as Shakespeare's first narrative poem, *Venus and Adonis*. No. XI (see note, *infra*) is assignable with certainty to B. Griffin. The other three may possibly be from the same pen.

1. *Cytherea*] A frequent appellation of Venus in classical literature, from the island Cythera, where the goddess spent her infancy. Cf. VI, 3, *infra*. Shakespeare calls Venus by this name in *Wint. Tale*, IV, iv, 122, *Cymb.*, II, ii, 14, and *T. of Shrew*, Induction, ii, 49.

3 *lovely*] amorous.

THE PASSIONATE PILGRIM

The tender nibbler would not touch the bait,
But smile and jest at every gentle offer:
Then fell she on her back, fair queen, and toward:
He rose and ran away; ah, fool too froward.

V

If love make me forsworn, how shall I swear to love?
O never faith could hold, if not to beauty vowed:
Though to myself forsworn, to thee I'll constant prove;
Those thoughts, to me like oaks, to thee like osiers
bowed.
Study his bias leaves, and make his book thine eyes,
Where all those pleasures live that art can comprehend.
If knowledge be the mark, to know thee shall suffice;
Well learned is that tongue that well can thee commend:
All ignorant that soul that sees thee without wonder;
Which is to me some praise, that I thy parts admire: 10
Thine eye Jove's lightning seems, thy voice his dreadful
thunder,
Which, not to anger bent, is music and sweet fire

13 *toward*] willing, ready. Cf. *Venus and Adonis*, 1157: "where it [love] shows most *toward*."

V Biron's address to Rosaline from *L. L. L.*, IV, ii, 100-113; see No. III, *supra*, and XVII, *infra*.

2 O] *L. L. L.*, IV, ii, 101 reads "Ah."

3 *constant*] *L. L. L.*, IV, ii, 102 reads "faithful."

4 *like oaks*] *L. L. L.*, IV, ii, 103 reads "were oaks."

5 *Study his bias leaves*] Study leaves its proper bent.

6 *art can*] *L. L. L.*, IV, ii, 105 reads "art would."

11 *Thine eye . . . seems*] *L. L. L.*, IV, ii, 110 reads "Thy eye . . . bears."

THE PASSIONATE PILGRIM

Celestial as thou art, O do not love that wrong,
To sing heaven's praise with such an earthly tongue.

VI

Scarce had the sun dried up the dewy morn,
And scarce the herd gone to the hedge for shade,
When Cytherea, all in love forlorn,
A longing tarriance for Adonis made
Under an osier growing by a brook,
A brook where Adon used to cool his spleen:
Hot was the day; she hotter that did look
For his approach, that often there had been.
Anon he comes, and throws his mantle by,
And stood stark naked on the brook's green brim: 10
The sun look'd on the world with glorious eye,
Yet not so wistly as this queen on him.

13 *O do not love that wrong*] *L. L. L.*, IV, ii, 112 reads "O, pardon love this wrong."

14 *To sing*] *L. L. L.*, IV, ii, 113 reads "That sings."

VI See note on IV, *supra*. The incident of Adonis bathing is unnoticed in Shakespeare's *Venus and Adonis*. It is not found in Ovid's story. Ovid introduces a like bathing episode into his tale of Salmacis' amorous pursuit of the boy Hermaphroditus (*Metam.*, iv). The poet here echoes some phrases of Golding's translation of Ovid's narrative.

4 *tarriance*] a stay or wait. Cf. Golding's translation of Ovid's *Metam.*, iv (1612 ed., f. 48 a): "Scarce could she [*i. e.*, Salmacis] *tarriance* make"; *Two Gent.*, II, vii, 90: "I am impatient of my *tarriance*."

5-6 *Under an osier . . . his spleen*] Cf. *T. of Shrew*, Induction, ii, 49-50: "Adonis painted by a running brook, And Cytherea all in sedges hid."

11-12 *The sun look'd . . . on him*] Cf. Golding's translation of Ovid's *Metam.*, iv (1612 ed., f. 48 a): "And euen as Phoebus' beames Against a myrrour . . . Euen so her eyes did sparkle fire" (of Salmacis watching the boy Hermaphroditus strip for a bath).

12 *wistly*] wistfully, earnestly.

THE PASSIONATE PILGRIM

He, spying her, bounced in, whereas he stood :
“O Jove,” quoth she, “why was not I a flood !”

VII

Fair is my love, but not so fair as fickle,
Mild as a dove, but neither true nor trusty,
Brighter than glass and yet, as glass is, brittle,
Softer than wax and yet as iron rusty :

A lily pale, with damask dye to grace her,
None fairer, nor none falser to deface her.

Her lips to mine how often hath she joined,
Between each kiss her oaths of true love swearing !
How many tales to please me hath she coined,
Dreading my love, the loss thereof still fearing ! 10
Yet in the midst of all her pure protestings,
Her faith, her oaths, her tears, and all were jestings.

She burn'd with love, as straw with fire flameth ;
She burn'd out love, as soon as straw out-burneth ;

VII This piece, like Nos. X, XIII, XIV, and XIX, are all in the common six-line stanza of Shakespeare's *Venus and Adonis*. None of these pieces is found elsewhere. All may possibly be by Richard Barnfield, the author of Nos. VIII, XVIII, and XXI. See notes on those pieces.

1 *Fair is my love*] Cf. a lyric in Greene's *Perimedes, the Blacke-Smith*, 1588 :
“*Fair is my love, for April is her face.*”

5 *A lily pale . . . to grace her*] So *Venus and Adonis*, 589 : “a sudden pale, Like lawn being spread upon the blushing rose.”

THE PASSIONATE PILGRIM

She framed the love, and yet she foil'd the framing;
She bade love last, and yet she fell a-turning.

Was this a lover, or a lecher whether?

Bad in the best, though excellent in neither.

VIII

If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lovest the one and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such
As passing all conceit needs no defence.

VIII This sonnet, like Nos. XVIII and XXI, *infra*, was by Richard Barnfield. With No. XXI it was published in 1598 in Barnfield's *Poems in diuers humors* in the fourth section of the volume bearing the preliminary title "The Encomion of Lady Pecunia, or the Praise of Money." There the present poem is headed "Sonnet I. To his friend Maister R.L. In praise of Musique and Poetrie." R. L. was doubtless Richard Linche, author of a collection of sonnets called *Diella*, which appeared in 1596.

5 *Dowland*] The reference is to John Dowland, a famous lutenist and composer whose *First Book of Songs and Ayres of four partes, with tablature for the lute* was issued in 1595.

7 *Spenser*] Barnfield repeats his compliment to the poet Spenser in the next poem but one in his *Poems in diuers humors*. That piece is entitled "A remembraunce of some English poets," and opens with the line "Live Spenser ever in thy Fairy Queene." Previously, in 1595, Barnfield had published in Spenserian stanza a poem called *Cynthia*, which he described in the preface as "the first imitation of the verse of that excellent Poet Maister Spenser in his Fayrie Queene."

7-8 *conceit . . . conceit*] imagination . . . conception.

THE PASSIONATE PILGRIM

Thou lovest to hear the sweet melodious sound
That Phœbus' lute, the queen of music, makes;
And I in deep delight am chiefly drown'd
When as himself to singing he betakes.

One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

IX

Fair was the morn when the fair queen of love,
.
Paler for sorrow than her milk-white dove,
For Adon's sake, a youngster proud and wild;
Her stand she takes upon a steep-up hill:
Anon Adonis comes with horn and hounds;
She, silly queen, with more than love's good will,
Forbade the boy he should not pass those grounds:

14 *One knight loves both*] The reference is to Sir George Carey, who in 1596 succeeded his father as second Baron Hunsdon. To Sir George, Dowland dedicated his "First Book of Ayres" in 1597, and to Sir George's wife, Spenser dedicated his *Muiopotmos*, 1590, while he addressed to Sir George's father a sonnet before the *Faerie Queene*, 1590.

IX This *Sonnet*, like Nos. IV, VI, and XI, treats of Venus' wooing of Adonis, and of her entreaty to him to abstain from the boar hunt, which Shakespeare expands in his *Venus and Adonis*, lines 612 *seq.*

2] This hiatus is unmarked in the early editions. An early MS. copy formerly in Halliwell-Phillipps's possession supplies a tame second line, "Hoping to meet Adonis in that place," and substitutes for lines 3 and 4 of Jaggard's text, "Addrest her early to a certain grooue, Where he was wont ye savage Beast to chase."

5 *steep-up*] an intensive of "steep." Cf. *Sonnet* vii, 5: "the *steep-up* heavenly hill."

THE PASSIONATE PILGRIM

“Once,” quoth she, “did I see a fair sweet youth
Here in these brakes deep-wounded with a boar, 10
Deep in the thigh, a spectacle of ruth!
See, in my thigh,” quoth she, “here was the sore.”
She showed hers: he saw more wounds than one,
And blushing fled, and left her all alone.

X

Sweet rose, fair flower, untimely pluck’d, soon vaded,
Pluck’d in the bud and vaded in the spring!
Bright orient pearl, alack, too timely shaded!
Fair creature, kill’d too soon by death’s sharp sting!
Like a green plum that hangs upon a tree,
And falls through wind before the fall should be.

I weep for thee and yet no cause I have;
For why thou left’st me nothing in thy will:
And yet thou left’st me more than I did crave;
For why I craved nothing of thee still: 10
O yes, dear friend, I pardon crave of thee,
Thy discontent thou didst bequeath to me.

X See note on VII, *supra*.

1-2 *vaded* . . . *vaded*] The word is repeated thrice in No. XIII, lines 2, 6, and 8. It seems a dialect form of “faded” with a slightly different significance which applies especially to drooping flowers. Cf. Brathwaite’s *Strappado for the Devil* (1615), p. 53: “The forms divine not fading, vading flowers” (Craig). In *Rich. II*, I, ii, 20, the Folio reads “his summer leafes all *vaded*” where the Quartos read “all *faded*.”

THE PASSIONATE PILGRIM

XI

Venus, with young Adonis sitting by her
Under a myrtle shade, began to woo him:
She told the youngling how god Mars did try her,
And as he fell to her, so fell she to him.
“Even thus,” quoth she, “the warlike god embraced me,”
And then she clipp’d Adonis in her arms;
“Even thus,” quoth she, “the warlike god unlaced me,”
As if the boy should use like loving charms;
“Even thus,” quoth she, “he seized on my lips,”
And with her lips on his did act the seizure: 10
And as she fetched breath, away he skips,
And would not take her meaning nor her pleasure.

XI This sonnet repeats with very slight change in ten of its lines *Sonnet* iii of B. Griffin’s sonnet-sequence entitled *Fidessa*, 1596. The four lines, 9–12 (“Even thus,” quoth she, “he seized . . . her pleasure”), are completely altered. In *Venus and Adonis* Shakespeare makes Venus refer to her wooing by “the stern and direful god of war” (lines 98 *seq.*). Griffin, doubtless, developed Shakespeare’s hint and is probably responsible for both the extant versions of this sonnet.

5 *warlike*] Griffin gives *wanton*.

6 *clipp’d*] Griffin gives *clasp’d*.

9–12 “*Even thus*,” quoth she, “*he seized . . . her pleasure*] In Griffin’s *Fidessa* these lines run thus:

“But he a wayward boy refusde her offer,
And ran away, the beautilous Queene neglecting:
Shewing both folly to abuse her proffer,
And all his sex of cowardise detecting.”

12 *her meaning*] Cf. *Mids. N. Dr.* II, ii, 46: “Love takes the meaning in love’s conference.”

THE PASSIONATE PILGRIM

Ah, that I had my lady at this bay,
To kiss and clip me till I run away!

XII

Crabbed age and youth cannot live together:
Youth is full of pleasance, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare.
Youth is full of sport, age's breath is short;
Youth is nimble, age is lame;
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.
Age, I do abhor thee; youth, I do adore thee;
O, my love, my love is young!

10

13 *at this bay*] at such an extremity, within my power Cf. *Tit. Andr.*, IV, ii, 41-42: "I would we had a thousand Roman dames *At such a bay*." The expression is from the metaphor of a hunted dog, baying or barking at his pursuers.

XII This piece appears with a worthless continuation of some ninety lines in Deloney's poetical miscellany called *Garland of good will*, which was first published in 1595, though the earliest extant edition is dated 1604. "Crabbed age and youth cannot live together" is noticed as a popular song by the Elizabethan dramatists. Cf. Fletcher's *Woman's Prize*, IV, i, 37: "Hast thou forgot the ballad *Crabbed age?*"; so William Rowley's *Match at Midnight*, 1633, Act V, Sc. i, and John Ford's *Fancies*, Act IV, Sc. i. Percy prints the piece as given in the present text in his *Reliques*. The early music is lost. Stevens, Bishop, and Horn have composed modern settings.

4 *Youth like summer brave . . . bare*] This line is omitted by Deloney.

6 *nimble*] Deloney reads *wild*, as in line 8.

10 *my love is young*] Deloney reads "*my lord is young*."

THE PASSIONATE PILGRIM

Age, I do defy thee: O. sweet shepherd, hie thee,
For methinks thou stay'st too long.

XIII

Beauty is but a vain and doubtful good;
A shining gloss that vadeth suddenly;
A flower that dies when first it 'gins to bud;
A brittle glass that 's broken presently:
 A doubtful good, a gloss, a glass, a flower,
 Lost, vaded, broken, dead within an hour.

And as goods lost are seld or never found,
As vaded gloss no rubbing will refresh,
As flowers dead lie wither'd on the ground,
As broken glass no cement can redress,
 So beauty blemish'd once 's for ever lost,
 In spite of physic, painting, pain and cost.

10

XIII Numerous Elizabethan poems in the six-line stanza are in sentiment and phrase hardly distinguishable from this piece; but none seems quite identical. Cf. Greene's *Alcida*, 1588: "Beauty is vain, accounted but a flower, Whose painted hue fades with the summer sun" (Greene's *Works*, ed. Grosart, ix, 87). A somewhat improved version of the present piece appears in the *Gentleman's Magazine*, 1750, xx, p. 521, under the title "Beauty's value by Wm. Shakespeare: from a corrected MS." This was again printed in the same periodical in 1760, xxx, p. 39. The emendations seem due to eighteenth century ingenuity, and have no historic interest.

2-6-8 *vadeth* . . . *vaded* . . . *vaded*] See note on X, 1-2, *supra*.

THE PASSIONATE PILGRIM

XIV

Good night, good rest. Ah, neither be my share:
She bade good night that kept my rest away;
And daff'd me to a cabin hang'd with care,
To descant on the doubts of my decay.

“Farewell,” quoth she, “and come again to-morrow:”

Fare well I could not, for I supp'd with sorrow.

Yet at my parting sweetly did she smile,
In scorn or friendship, nill I construe whether:

'T may be, she joy'd to jest at my exile,

'T may be, again to make me wander thither:

10

“Wander,” a word for shadows like myself,
As take the pain, but cannot pluck the pelf.

XV

Lord, how mine eyes throw gazes to the east!

My heart doth charge the watch; the morning rise

XIV In the 1640 edition of Shakespeare's *Poems* this piece is printed continuously with the one succeeding it (No. XV), and the two are given the single title “Loath to depart.” The metre and meaning of the two make Jaggard's bifurcation unnecessary. They together form a lover's meditation at night and dawn.

3 *daff'd me*] dismissed me, sent me off.

8 *nill I*] I will not. Cf. *T. of Shrew*, II, i, 263: “will you *nill* you.”

XV Though division has been adopted by most modern editors, the three stanzas of No. XV seem to belong to No. XIV. (See note, *supra*.) The two numbers form together a single piece of five stanzas.

2 *doth charge the watch*] impatiently challenges the night-watchman to announce daybreak.

THE PASSIONATE PILGRIM

Doth cite each moving sense from idle rest.
Not daring trust the office of mine eyes,
While Philomela sits and sings, I sit and mark,
And wish her lays were tuned like the lark;

For she doth welcome daylight with her ditty,
And drives away dark dreaming night:
The night so pack'd, I post unto my pretty;
Heart hath his hope and eyes their wished sight; 10
Sorrow changed to solace and solace mix'd with
sorrow;
For why, she sigh'd, and bade me come to-morrow.

Were I with her, the night would post too soon;
But now are minutes added to the hours;
To spite me now, each minute seems a moon;
Yet not for me, shine sun to succour flowers!
Pack night, peep day; good day, of night now
borrow:
Short, night, to-night, and length thyself to-morrow.

[XVI]

It was a lording's daughter, the fairest one of three,
That liked of her master as well as well might be,

6-7 *the lark . . . with her ditty*] Cf. *Rom. and Jul.*, III, v, 6: "It was the lark, the herald of the morn."

9 *pack'd*] sent packing. Cf. line 17, *infra*.

15 *a moon*] Thus Malone. The old editions give *an houre*, which does not rhyme.

[XVI] In the original edition, this poem, which is not met with anywhere else but may be by Deloney (see No. XII, *supra*), is preceded by a new

THE PASSIONATE PILGRIM

Till looking on an Englishman, the fair'st that eye could
see,

Her fancy fell a-turning.

Long was the combat doubtful that love with love did
fight,

To leave the master loveless, or kill the gallant knight:

To put in practice either, alas, it was a spite

Unto the silly damsel!

But one must be refused; more mickle was the pain

That nothing could be used to turn them both to gain, 10

For of the two the trusty knight was wounded with
disdain:

Alas, she could not help it!

Thus art with arms contending was victor of the day,

Which by a gift of learning did bear the maid away:

Then, lullaby, the learned man hath got the lady gay;

For now my song is ended.

XVII

On a day, alack the day!

Love, whose month was ever May,

Spied a blossom passing fair,

Playing in the wanton air:

title-page: SONNETS TO SUNDRY NOTES OF MUSICKE. All the pieces that follow had, it may be assumed, been set to music, but only in the case of the two pieces numbered respectively XVIII and XIX has contemporary music been met with.

1 *lording*] no uncommon form of "lord."

2 *her master*] her tutor.

XVII Dumain's address to "most divine Kate" from *L. L. L.*, IV, iii, 97-

116. The poem reappeared in *England's Helicon*, 1600.

THE PASSIONATE PILGRIM

Through the velvet leaves the wind
All unseen 'gan passage find;
That the lover, sick to death,
Wish'd himself the heaven's breath,
"Air," quoth he, "thy cheeks may blow;
Air, would I might triumph so!
But, alas! my hand hath sworn
Ne'er to pluck thee from thy thorn:
Vow, alack! for youth unmeet:
Youth, so apt to pluck a sweet.
Thou for whom Jove would swear
Juno but an Ethiope were;
And deny himself for Jove,
Turning mortal for thy love."

10

[XVIII]

My flocks feed not,
My ewes breed not,

14 *Youth, so apt to pluck a sweet*] After this line there appears in the *L. L. L.* text this couplet, which is ignored here: "Do not call it sin in me, That I am forsworn for thee."

[XVIII] This poem was first printed with music in Thomas Weelkes' *Madrigals*, 1597, Nos. 2, 3, and 4, as three stanzas of twelve lines each. Jaggard's version has verbal variations, but follows Weelkes' arrangement of the lines into three stanzas of twelve lines each. Malone in 1780 first distributed this poem into fifty-four lines as above by rearrangement of the words so as to extend each stanza by six lines. The piece was reprinted in *England's Helicon*, 1600, where it is entitled "The Unknown Shepherds Complaint," and it immediately precedes "Another of the same Shepherd's." The latter piece, although it is signed "Ignoto," is identical with the opening twenty-six lines of

THE PASSIONATE PILGRIM

My rams speed not

All is amiss:

Love's denying,

Faith's defying,

Heart's renying,

Causer of this.

All my merry jigs are quite forgot,

All my lady's love is lost, God wot:

10

Where her faith was firmly fix'd in love,

There a nay is placed without remove.

One silly cross

Wrought all my loss;

O frowning Fortune, cursed, fickle dame!

Barnfield's fully accredited ode "As it fell upon a day," the poem which forms No. XXI of the present miscellany. Although the editor of *England's Helicon* failed to identify the author of either of the pair of poems, he clearly assigned both to the same pen. The present piece may be put to Barnfield's credit as well as its immediate successor in *England's Helicon*. A text of contemporary date of this poem, superior to any of those in print, is in the British Museum (Harleian MS. 6910, fol. 156 b). It omits the last lines, 49-54.

5 *Love's denying*] Harl. MS. reads, with Jaggard, "Loue is dying."

7 *Heart's renying*] Harl. MS. reads "Her denying." "Reny" is a rare verb meaning "to disown" or "forswear." It is unknown to Shakespeare.

9 *quite forgot*] Harl. MS. reads "cleane forgot."

10 *All my lady's love is lost*] Harl. MS. reads "All my layes of Love are lost."

11 *her faith . . . love*] Weelkes reads "our" for "her." Harl. MS. reads "my joyes were firmly link't by love."

12 *There a nay is placed*] Harl. MS. reads "There annoyes are placst." Weelkes reads "annoy" for "a nay."

THE PASSIONATE PILGRIM

For now I see
Inconstancy
 More in women than in men remain.

In black mourn I,
All fears scorn I, 20
Love hath forlorn me,
 Living in thrall:
Heart is bleeding,
All help needing,
O cruel speeding,
 Fraughted with gall.
My shepherd's pipe can sound no deal:
My wether's bell rings doleful knell;
My curtal dog, that wont to have play'd,
Plays not at all, but seems afraid; 30
My sighs so deep
Procure to weep,
 In howling wise, to see my doleful plight.
How sighs resound
Through heartless ground,
 Like a thousand vanquish'd men in bloody fight!

18 *in men remain*] Weelkes reads "in many men to be."

27 *no deal*] nothing at all. Cf. *Tit. Andr.*, III, i, 245: "some *deal*" (i. e., somewhat).

31 *My sighs*] Thus Weelkes and the Harl. MS. Jaggard reads "With sighes."

32 *Procure*] Harl. MS. reads "doth cause him."

33 *In howling wise . . . plight*] Harl. MS. reads "With howling noyse to wayle my woeful plight." Weelkes also reads "With howling noise."

35 *Heartless*] Harl. MS. reads "Arcadia." Weelkes reads "harkless."

THE PASSIONATE PILGRIM

Clear wells spring not,
Sweet birds sing not,
Green plants bring not

Forth their dye;

40

Herds stand weeping,
Flocks all sleeping,
Nymphs back peeping

Fearfully:

All our pleasure known to us poor swains,
All our merry meetings on the plains,
All our evening sport from us is fled,
All our love is lost, for Love is dead.
Farewell, sweet lass,

Thy like ne'er was

50

For a sweet content, the cause of all my moan:

Poor Corydon

Must live alone;

Other help for him I see that there is none.

39-40 *Green plants . . . dye*] Weelkes reads "Loud bells ring not Cheerfully."

43 *back peeping*] Thus *England's Helicon*. Jaggard's editions read "blacker peeping," Weelkes "back creeping," and Harl. MS. "looke peeping."

47 *sport . . . fled*] *England's Helicon* and Weelkes read "sports from us are fled." Harl. MS. reads "sportes from greenes are fled."

49 *sweet lass*] Thus Weelkes. Jaggard and *England's Helicon* read "sweet loue."

50 *Thy like*] Weelkes reads "the like."

54 *I see that there is none*] Weelkes reads "I know there's none."

THE PASSIONATE PILGRIM

XIX

When as thine eye hath chose the dame,
And stall'd the deer that thou shouldst strike,
Let reason rule things worthy blame,
As well as fancy, partial wight.

Take counsel of some wiser head,
Neither too young nor yet unwed.

And when thou comest thy tale to tell,
Smooth not thy tongue with filed talk,
Lest she some subtle practice smell, —

A cripple soon can find a halt; —

10

But plainly say thou lovest her well,
And set thy person forth to sell.

XIX This ironical advice to a wooer — in the six-line stanza of poems VII, X, XIII, XIV, XV, *supra* — has not been met with in print elsewhere, though it closely resembles passages in two poems in the same metre which are in print, *viz.*, “Willobie his Avisia, 1594,” canto xlv, and “A Sonnet” in seven six-line stanzas in Deloney’s *Strange Histories*, a poetic anthology, 1595 and 1602. Halliwell in his Folio Shakespeare, vol. xvi, p. 68, prints, from a contemporary MS. poetical miscellany, a facsimile of a MS. copy of textual superiority. Malone collated this MS. when it belonged to Dr. Samuel Lysons.

2 *stall'd*] placed as in a stall, secured. Cf. *Cymb.* III, iv, 111: “when thou hast ta'en thy stand, The elected deer before thee.”

4 *fancy*] love.

partial wight] a conjecture of Capell and Malone. Jaggard reads “partyll might.” The Halliwell MS. reads satisfactorily, “partial like.”

8 *filed talk*] polished language.

12 *thy person forth to sell*] Thus the Halliwell MS. Jaggard reads “her person forth to sale.”

THE PASSIONATE PILGRIM

What though her frowning brows be bent,
Her cloudy looks will calm ere night:
And then too late she will repent
That thus dissembled her delight;
 And twice desire, ere it be day,
 That which with scorn she put away.

What though she strive to try her strength,
And ban and brawl, and say thee nay, 20
Her feeble force will yield at length,
When craft hath taught her thus to say;
 “Had women been so strong as men,
 In faith, you had not had it then.”

And to her will frame all thy ways;
Spare not to spend, and chiefly there
Where thy desert may merit praise,
By ringing in thy lady's ear:
 The strongest castle, tower and town,
 The golden bullet beats it down. 30

13-24 *What though her frowning brows be bent . . . had it then*] In the Halliwell MS. these two stanzas follow those holding in the printed editions as here the fifth and sixth places, lines 25-36.

14 *calm ere night*] Thus the “Poems” of 1640. Earlier editions have *yer* for *ere*. The Halliwell MS. reads “clear *ere night*.”

20 *ban*] curse.

26-30 *Spare not to spend . . . beats it down*] Cf. *Two Gent.*, III, i, 89-91:
“Win her with gifts, if she respects not words; Dumb jewels often in
her silent kind More than quick words do move a woman's mind.”

THE PASSIONATE PILGRIM

Serve always with assured trust,
And in thy suit be humble true;
Unless thy lady prove unjust,
Press never thou to choose anew:
 When time shall serve, be thou not slack
 To proffer, though she put thee back.

The wiles and guiles that women work,
Dissembled with an outward show,
The tricks and toys that in them lurk,
The cock that treads them shall not know. 40
 Have you not heard it said full oft,
 A woman's nay doth stand for nought?

Think women still to strive with men,
To sin and never for to saint:
There is no heaven, by holy then,
When time with age shall them attain.
 Were kisses all the joys in bed,
 One woman would another wed.

But, soft! enough — too much, I fear —
Lest that my mistress hear my song: 50
She will not stick to round me on th' ear,
To teach my tongue to be so long:

43-46 *Think women . . . attain*] Thus the old copies. The Halliwell MS. gives the more intelligible reading:

 "Think, women love to *match* with men,
 And *not to live so like a saint*:
 Here is no heaven; *they* holy *then*.
 Begin, when age doth them attain."

51 *to round me on th' ear*] The Halliwell MS. reads "to ringe my ear."

THE PASSIONATE PILGRIM

Yet will she blush, here be it said,
To hear her secrets so bewray'd.

[xx]

Live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.
There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies,

10

"To round on (or in) the ear" means "to whisper." Cf. *K. John*, II, i, 566: "*rounded in the ear.*"

XX This piece with two additional stanzas, respectively preceding and succeeding the fourth stanza here, reappears in *England's Helicon*, 1600, above the signature "Chr. Marlow." Izaak Walton prints it in his *Compleat Angler*, 1653, pp. 66-67, as "The Milkmaid's Song, . . . that smooth song which was made by Kit Marlowe now at least fifty years ago." Walton adds a seventh stanza to his second edition. He calls this poem and the reply which he also prints (see *infra*) "old fashioned poetry but choicely good." Contemporary music for the song is extant. Cf. Johnson-Steevens *Shakespeare*, 1793, Vol. III, p. 402. The notes of the air also appear in the 1602 edition (at Britwell) of Deloney's "Strange Histories" by way of tune to a ballad called "Queen Elinor." Corkine's "Second Booke of Ayres," 1612, also gives the full musical notes with the words of the first line (G 2 recto — H recto).

1 *Live with*] *England's Helicon* and Walton read "*Come liue.*"

7-10 *By shallow rivers . . . posies*] Sir Hugh Evans sings these four lines of the song with some slight textual variation in *M. Wives*, III, i, 15 *seq.*

THE PASSIONATE PILGRIM

A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me and be my love.

LOVE'S ANSWER

If that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

20

[XXI]

As it fell upon a day
In the merry month of May
Sitting in a pleasant shade

17-20 LOVE'S ANSWER] This stanza forms the first of the six stanzas of a poem in *England's Helicon*, 1600, which follows Marlowe's verses (No. XX, *supra*), and is headed "The Nymph's Reply to the Shepherd." To it is appended the signature S. W. R. (*i. e.*, Sir Walter Raleigh), though in many copies of *England's Helicon* a blank slip of paper is pasted over these letters. Izaak Walton reprinted the piece (by way of sequel to Marlowe's poem) from *England's Helicon* in his *Compleat Angler* as "The Milkmaid's Mother's Answer," and wrote that the answer "was made by Sir Walter Raleigh in his younger days." To his second edition Walton added a seventh stanza.

17 *If that*] *England's Helicon* and Walton read "If all."

XXI This poem was already printed under the heading "An Ode" in Barnfield's *Poems in diuers humors*, 1598. See VIII. *supra*. Lines 1-28 (*As it fell upon a day . . . None alive will pity me*) also appear in *England's Helicon*, 1600.

THE PASSIONATE PILGRIM

Which a grove of myrtles made,
Beasts did leap and birds did sing,
Trees did grow and plants did spring;
Everything did banish moan,
Save the nightingale alone:
She, poor bird, as all forlorn,
Lean'd her breast up-till a thorn,
And there sung the dolefull'st ditty,
That to hear it was great pity:
"Fie, fie, fie," now would she cry;
"Tereu, Tereu!" by and by;
That to hear her so complain,
Scarce I could from tears refrain;
For her griefs so lively shown
Made me think upon mine own.
Ah, thought I, thou mourn'st in vain!
None takes pity on thy pain:
Senseless trees they cannot hear thee;
Ruthless beasts they will not cheer thee:
King Pandion he is dead;
All thy friends are lapp'd in lead;
All thy fellow birds do sing,
Careless of thy sorrowing.

10

20

14 "Tereu, Tereu!"] The usual note of the nightingale. It is sometimes given in the fuller form "Jug, Jug, Jug, Tereu." "Tereu" may have some reference to Tereus, whose cruel treatment of Philomela, sister of his wife Progne, led in the myth to Philomela's transformation into the nightingale. Cf. *Tit. Andr.*, II, iii, 43, and note.

22 *beasts*] Thus *England's Helicon*. Barnfield's *Poems* and Jaggard's editions of the poem read "beares."

23 *Pandion*] King of Athens, father of Philomela and her sister Progne.

THE PASSIONATE PILGRIM

Even so, poor bird, like thee,
None alive will pity me.
Whilst as fickle Fortune smiled,
Thou and I were both beguiled.

30

Every one that flatters thee
Is no friend in misery.
Words are easy, like the wind;
Faithful friends are hard to find:
Every man will be thy friend
Whilst thou hast wherewith to spend;
But if store of crowns be scant,
No man will supply thy want.
If that one be prodigal,
Bountiful they will him call,
And with such-like flattering,
“Pity but he were a king;”
If he be addict to vice,
Quickly him they will entice;
If to women he be bent,
They have at commandment:
But if Fortune once do frown,
Then farewell his great renown;
They that fawn’d on him before
Use his company no more.

40

50

27–28 *Even so . . . pity me*] These lines are not found in Barnfield’s text of 1598 nor in Jaggard’s editions of *The Passionate Pilgrim*. They only figure in *England’s Helicon*, 1600, and conclude the fragment which is there printed of this poem.

29 *Whilst as fickle Fortune*] Collier began a new poem here; a division which some editors have unwisely followed.

THE PASSIONATE PILGRIM

He that is thy friend indeed,
He will help thee in thy need :
If thou sorrow, he will weep ;
If thou wake, he cannot sleep ;
Thus of every grief in heart
He with thee doth bear a part.
These are certain signs to know
Faithful friend from flattering foe.



POEMS

II

F. BRADSHAW

"**U**PON whose weeping margin she was set,"

A LOVER'S COMPLAINT, line 39.

POEMS—II

WITH AN ORIGINAL FRONTISPIECE BY F. BRANGWYN

**INDEX TO PROPER NAMES
AND SONGS**

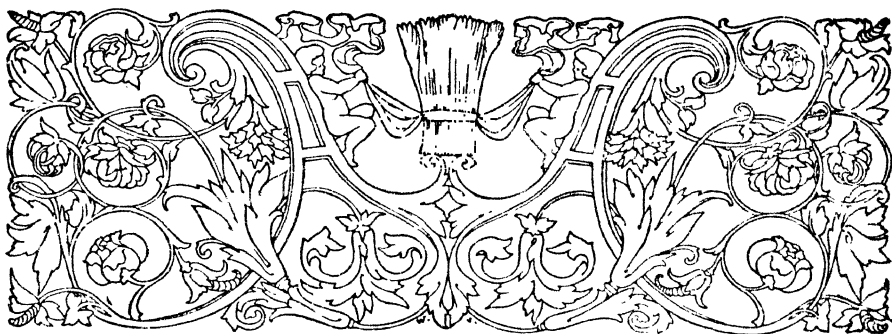
GLOSSARY

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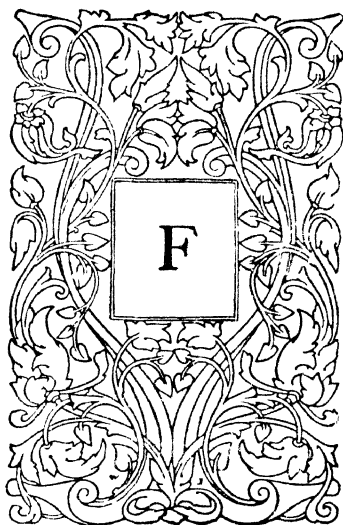
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A LOVER'S COMPLAINT

First printed at the end of the Quarto edition of Shakespeare's *Sonnets* (1609).



A LOVER'S COMPLAINT



FROM OFF A HILL, WHOSE
 concave womb re-worded
 A plaintful story from a sistering
 vale,
 My spirits to attend this double
 voice accorded,
 And down I laid to list the sad-
 tuned tale;
 Ere long espied a fickle maid full
 pale,
 Tearing of papers, breaking
 rings a-twain,
 Storming her world with sor-
 row's wind and rain.

Upon her head a platted hive of straw,
 Which fortified her visage from the sun,

1 *re-worded*] repeated. Cf. *Hamlet*, III, iv, 143: "And I the matter will re-word."

2 *plaintful . . . sistering*] woeful . . . neighbouring. For "sistering" cf. *Pericles*, V, Prologue, 7: "her art *sisters* the natural roses."

3 *My spirits . . . accorded*] My spirits assented to listen to this dialogue. The metre shows that "spirits" should be read as a monosyllable (like "sprites") and "to attend" as a dissyllable (*i. e.*, "t' attend").

A LOVER'S COMPLAINT

Whereon the thought might think sometime it saw 10
The carcass of a beauty spent and done:
Time had not scythed all that youth begun,
Nor youth all quit; but, spite of heaven's fell rage,
Some beauty peep'd through lattice of sear'd age.

Oft did she heave her napkin to her eyne,
Which on it had conceited characters,
Laundering the silken figures in the brine
That season'd woe had pelleted in tears,
And often reading what contents it bears;
As often shrieking undistinguish'd woe, 20
In clamours of all size, both high and low.

7 *her world*] her being. Cf. *Lear*, III, i, 10-11: "Strives in his little world of man to outscorn The to-and-fro-conflicting *wind and rain*."

10 *the thought might think*] an awkward periphrasis for "it might be thought."

14 *Some beauty . . . age*] Cf. *Sonnet* iii, 11-12: "So thou through windows of *thine age* shalt see, Despite of wrinkles, this thy golden time."

15-18 *Oft did she heave . . . pelleted in tears*] These lines are imitated by the poet Drummond of Hawthornden (*Poems*, 2d Impression, Edinburgh, 1616, Pt. II, Sonnet xi):

"dear *Napkin* doe not grieve
That I this tribute pay thee from mine *Eine*,
And that (these posting Houres I am to live)
I laundre thy faire Figures in this Brine."

15 *napkin*] handkerchief.

16 *conceited characters*] fanciful designs.

17 *Laundering*] washing. The verb "to launder" is still familiar in its derivative "laundress."

18 *season'd . . . pelleted in tears*] "season'd" and "pelleted" are both culinary terms. The seasoning of woe had fashioned the brine into pellets or little balls of tears. Cf. *Ant. and Cleop.*, III, xiii, 165: "this *pelleted storm*," i. e., this hail-storm.

A LOVER'S COMPLAINT

Sometimes her levell'd eyes their carriage ride,
As they did battery to the spheres intend;
Sometime diverted their poor balls are tied
To the orb'd earth; sometimes they do extend
Their view right on; anon their gazes lend
To every place at once, and nowhere fix'd
The mind and sight distractedly commix'd.

Her hair, nor loose nor tied in formal plat,
Proclaim'd in her a careless hand of pride;
For some, untuck'd, descended her sheaved hat,
Hanging her pale and pined cheek beside;
Some in her threaten fillet still did bide,
And, true to bondage, would not break from thence,
Though slackly braided in loose negligence.

30

A thousand favours from a maund she drew
Of amber, crystal, and of beaded jet,

22 *her levell'd eyes . . . ride*] her eyes are lifted up. A far-fetched figure from taking aim with a piece of ordnance. The eyes are likened to the cannon-piece which, levelled for aim, rides or is borne on the wheeled carriage. The bombastic figure is repeated in lines 281-282, *infra*.

25 *orb'd earth*] Cf. *Hamlet*, III, ii, 151: "Tellus' orb'd ground."

30 *a careless hand of pride*] a hand careless of (or indifferent to) pride or show.

31 *sheaved hat*] hat made of sheaves of straw, straw hat.

36 *favours*] lover's tokens, usually ribbons; here apparently jewels.

maund] a wicker basket. The word is now only used in provincial dialects.

37 *beaded jet*] beads of jet. Thus Sewall. The original reading is *bedded jet*, which is awkwardly explained as jet embedded in the rock (where it is ordinarily found).

A LOVER'S COMPLAINT

Which one by one she in a river threw,
Upon whose weeping margent she was set;
Like usury, applying wet to wet, 40
Or monarch's hands that lets not bounty fall
Where want cries some, but where excess begs all.

Of folded schedules had she many a one,
Which she perused, sigh'd, tore, and gave the flood;
Crack'd many a ring of posied gold and bone,
Bidding them find their sepulchres in mud;
Found yet moe letters sadly penn'd in blood,
With sleided silk feat and affectedly
Enswathed, and seal'd to curious secrecy.

These often bathed she in her fluxive eyes, 50
And often kiss'd, and often 'gan to tear;

40-42 *Like usury . . . begs all*] This is a favourite reflection of Shakespeare. Cf. *3 Hen. VI*, V, iv, 8-9: "With tearful eyes add water to the sea, And give more strength to that which hath too much," and *Sonnet* cxxxv, 9-10: "The sea, all water, yet receives rain still, And in abundance addeth to his store."

42 *cries some*] cries out for some.

43 *schedules*] scrolls, papers.

45 *many a ring of posied gold and bone*] rings of gold or bone inscribed on the inner side with posies. Cf. *Merch. of Ven.*, V, i, 147-150: "a hoop of gold, a paltry ring . . . whose posy was . . . 'Love me, and leave me not.'"

48-49 *With sleided silk . . . Enswathed*] With untwisted or unwoven silk neatly and fancifully wrapped. Cf. *Pericles*, IV, Prologue, 21: "she weaved the *sleided silk*." Raw (or "sleided") silk or ribbon was often wound round letters, and the ends stamped with a seal.

50 *fluxive*] flowing with tears.

51 *'gan to tear*] Malone's correction of the original reading, *gaue to teare*, i. e., took to tearing.

A LOVER'S COMPLAINT

Cried "O false blood, thou register of lies,
What unapproved witness dost thou bear!
Ink would have seem'd more black and damned here!"
This said, in top of rage the lines she rents,
Big discontent so breaking their contents.

A reverend man that grazed his cattle nigh —
Sometime a blusterer, that the ruffle knew
Of court, of city, and had let go by
The swiftest hours, observed as they flew —
Towards this afflicted fancy fastly drew;
And, privileged by age, desires to know
In brief the grounds and motives of her woe.

60

So slides he down upon his grained bat,
And comely-distant sits he by her side;
When he again desires her, being sat,
Her grievance with his hearing to divide:
If that from him there may be aught applied
Which may her suffering ecstasy assuage,
'Tis promised in the charity of age.

70

53 *unapproved*] unproven.

58 *Sometime a blusterer . . . ruffle knew*] Formerly a riotous fellow who knew the turmoil or bustle.

59-60 *had let . . . flew*] had passed the prime of life when the hours fly swiftest, and had watched the hours fly.

61 *fancy*] lover. "Fancy" is frequently used for "love," and the abstract term is here used for the concrete. Cf. *infra*, line 197.

64 *grained bat*] rough or unplanned staff or stick. Cf. *Cor.*, IV, v, 108: "My *grained* ash."

65 *comely-distant*] at a courteous distance.

A LOVER'S COMPLAINT

"Father," she says, "though in me you behold
The injury of many a blasting hour,
Let it not tell your judgement I am old;
Not age, but sorrow, over me hath power:
I might as yet have been a spreading flower,
Fresh to myself, if I had self-applied
Love to myself, and to no love beside.

"But, woe is me! too early I attended
A youthful suit — it was to gain my grace —
Of one by nature's outwards so commended, 80
That maidens' eyes stuck over all his face:
Love lack'd a dwelling and made him her place;
And when in his fair parts she did abide,
She was new lodged and newly deified.

"His browny locks did hang in crooked curls;
And every light occasion of the wind
Upon his lips their silken parcels hurls.
What 's sweet to do, to do will aptly find:
Each eye that saw him did enchant the mind;
For on his visage was in little drawn 90

73-74 *Let it not tell . . . hath power*] Cf. *Rom. and Jul.*, III, ii, 89:

"These griefs, these woes, these sorrows make me old."

80 *nature's outwards*] Cf. *Troil. and Cress.*, III, ii, 158: "beauty's outward."

82 *place*] mansion. Cf. *As you like it*, II, iii, 27: "This is no *place*; this house is but a butchery."

86 *every light occasion of the wind*] every occasional breath of wind.

87 *parcels*] parts, fragments.

88 *What 's sweet . . . aptly find*] Things pleasant to do will easily find a means whereby to do them.

A LOVER'S COMPLAINT

"What largeness thinks in Paradise was sown
Small show of man was yet upon his chin;
His phoenix down began but to appear,
Like unshorn velvet, on that termless skin,
Whose bare out-bragg'd the web it seem'd to wear:
Yet show'd his visage by that cost more dear;
And nice affections wavering stood in doubt
If best were as it was, or best without.

"His qualities were beauteous as his form,
For maiden-tongued he was, and thereof free; 100
Yet, if men moved him, was he such a storm
As oft 'twixt May and April is to see,
When winds breathe sweet, unruly though they be.
His rudeness so with his authorized youth
Did livery falseness in a pride of truth.

91 *sawn*] a provincial form of "sown" (employed here to fit the rhyme) rather than of "seen." The line seems to mean "That which in its fulness one would think to have been sown in Paradise."

93 *phoenix*] matchless, unparalleled. Cf. *Ant. and Cleop.*, III, ii, 10-11, where "the nonpareil" and "Arabian bird" (*i. e.*, the phoenix) figure as synonyms.

94 *termless*] beyond the power of terms to express, indescribable. Cf. *Macb.*, V, viii, 7-8: "thou bloodier villain Than *terms* can give thee out!" and line 225, *infra*.

95 *Whose bare out-bragg'd . . . wear*] Whose naked smoothness claimed to surpass (in beauty) the downy hair that was just apparent.

99 *qualities*] accomplishments.

104-105 *His rudeness . . . of truth*] This sort of impetuous anger, justified by his youth, arrayed his false nature in the gorgeous show of honesty.

A LOVER'S COMPLAINT

"Well could he ride, and often men would say,
'That horse his mettle from his rider takes:
Proud of subjection, noble by the sway,
What rounds, what bounds, what course, what stop he
makes !'

And controversy hence a question takes, 110
Whether the horse by him became his deed,
Or he his manage by the well-doing steed.

"But quickly on this side the verdict went:
His real habitude gave life and grace
To appertainings and to ornament,
Accomplish'd in himself, not in his case:
All aids, themselves made fairer by their place,
Came for additions; yet their purposed trim

111-112 *Whether the horse . . . well-doing steed*] "became" means "fitly adorned" or "graced" or "did full justice to." The general sense of the crabbed lines is "Whether the horse's expertness were due to the rider's skilful control or to its own cleverness." The literal meaning of the words is "Whether it were owing to the rider's conduct that the horse fitly *graced* the rider's action, or whether it were owing to the cleverness of the steed that the rider *graced* his horsemanship or showed his skill in horsemanship."

112 *his manage*] his equestrian skill; this word, like "rounds," "bounds," "course," "stop" of line 109, *supra*, is technical language of the riding-school. Cf. *Venus and Adonis*, 598: "He will not *manage* her, although he mount her."

114 *real habitude*] personality or true character.

116 *case*] exterior form, external accessories, *i. e.*, the "appertainings" and "ornament" of the previous line. Cf. *Meas. for Meas.*, II, iv, 12-14: "O place, O form, How often dost thou with thy *case*, thy habit, Wrench awe from fools."

118 *Came for additions*] "Additions" means "titles of honour." The read-

A LOVER'S COMPLAINT

Pieced not his grace, but were all graced by him.
 So on the tip of his subduing tongue 120
 All kind of arguments and question deep,
 All replication prompt and reason strong,
 For his advantage still did wake and sleep:
 To make the weeper laugh, the laughter weep,
 He had the dialect and different skill,
 Catching all passions in his craft of will;
 "That he did in the general bosom reign
 Of young, of old, and sexes both enchanted,
 To dwell with him in thoughts, or to remain
 In personal duty, following where he haunted: 130
 Consents bewitch'd, ere he desire, have granted,

ing is Sewell's. The original reading is *Can for additions*. There is the same ambiguity in *Macb.*, I, iii, 98, where the Folio reads "as thick as tale *Can* post with post," where "*Came* post with post" is Rowe's accepted emendation. "*Can*" has the original sense of "show skill," "work skilfully" as in *Hamlet*, IV, vii, 84: "they *can* well on horseback." Hence "*Can for additions*" may be right and may mean "work the effect of titles of honour."

119 *Pieced not . . . grace*] Did not increase or amplify his grace. For the general sense of the line, cf. *Tim. of Ath.*, I, i, 175: "You mend the jewel by the wearing it."

122 *replication*] reply or retort.

126 *his craft of will*] the skill with which he exerted his influence at will. Steevens was of opinion that this and the preceding line formed a fit delineation of Shakespeare's own dramatic power.

127 *the general bosom*] the universal heart. The meaning of this stanza is much the same as *Tim. of Ath.*, I, i, 58-61: "his large fortune, Upon his good and gracious nature hanging, Subdues and properties to his love and tendance All sorts of hearts."

130 *In personal duty*] In personal attendance.

131-133 *Consents . . . wills obey*] Their wills bewitched by his charm

A LOVER'S COMPLAINT

And dialogued for him what he would say,
Ask'd their own wills and made their wills obey.

“Many there were that did his picture get,
To serve their eyes, and in it put their mind;
Like fools that in the imagination set
The goodly objects which abroad they find
Of lands and mansions, theirs in thought assign'd;
And labouring in mœ pleasures to bestow them
Than the true gouty landlord which doth owe them: 140

“So many have, that never touch'd his hand,
Sweetly supposed them mistress of his heart.
My woeful self, that did in freedom stand,
And was my own fee-simple, not in part,
What with his art in youth and youth in art,
Threw my affections in his charmed power,
Reserved the stalk and gave him all my flower.

agree to grant his desires before he expresses them, and, having formulated in talk what he would say, have proffered to themselves his own requests and obtained their own ready compliance. The language is puzzling. With “Consents bewitch'd . . . granted” may be compared *Cymb.*, I, vi, 164–166: “and he is one The truest manner'd, such a holy witch That he enchants societies into him.” “Dialogued” is here a past participle. For “dialogue” as a verb, cf. *Tim. of Ath.*, II, ii, 56: “Dost *dialogue* with thy shadow?”

140 *the true gouty landlord*] Cf. Timon in his address to gold: “thou 'lt go, strong thief, When *gouty keepers* of thee cannot stand” (*Tim. of Ath.*, IV, iii, 45–46).

144 *was my own fee-simple, not in part*] had an absolute power over myself; had no part-ownership of myself. “Fee-simple” was tenure of unqualified possession.

A LOVER'S COMPLAINT

“Yet did I not, as some my equals did,
Demand of him, nor being desired yielded;
Finding myself in honour so forbid, 150
With safest distance I mine honour shielded:
Experience for me many bulwarks builded
Of proofs new-bleeding, which remain'd the foil
Of this false jewel, and his amorous spoil.

“But, ah, who ever shunn'd by precedent
The destined ill she must herself assay?
Or forced examples, 'gainst her own content,
To put the by-past perils in her way?
Counsel may stop awhile what will not stay;
For when we rage, advice is often seen 160
By blunting us to make our wits more keen.

“Nor gives it satisfaction to our blood,
That we must curb it upon others' proof;
To be forbod the sweets that seem so good,
For fear of harms that preach in our behoof.
O appetite, from judgement stand aloof!
The one a palate hath that needs will taste,
Though Reason weep, and cry “It is thy last.”

153 *Of proofs new-bleeding . . . foil*] Of freshly wrought proofs, which constituted the setting.

157–158 *Or forced . . . in her way*] Or emphasised examples which told against her own pleasure by putting before her mind past dangers (of others).

162 *blood*] passion.

163 *upon others' proof*] because of the experience of others.

164 *forbod*] forbidden; a pseudo-archaism, formed from the early English “forboden.”

A LOVER'S COMPLAINT

“For further I could say ‘This man’s untrue,’
And knew the patterns of his foul beguiling; 170
Heard where his plants in others’ orchards grew,
Saw how deceits were gilded in his smiling;
Knew vows were ever brokers to defiling;
Thought characters and words merely but art,
And bastards of his foul adulterate heart.

“And long upon these terms I held my city,
Till thus he ’gan besiege me: ‘Gentle maid,
Have of my suffering youth some feeling pity,
And be not of my holy vows afraid:
That’s to ye sworn to none was ever said; 180
For feasts of love I have been call’d unto,
Till now did ne’er invite, nor never woo.

““All my offences that abroad you see
Are errors of the blood, none of the mind;
Love made them not: with acture they may be,
Where neither party is nor true nor kind:
They sought their shame that so their shame did find;

170 *the patterns . . . beguiling*] the instances of his seduction.

171 *orchards*] gardens. Cf. *Sonnet* iii, 5–6.

173 *brokers*] pandars. Cf. *Hamlet*, I, iii, 127: “Do not believe his vows,
for they are *brokers*.”

176 *my city*] my citadel of chastity. So *Lucrece*, 1547: “my Troy,” and
ibid., 469: “this sweet *city*,” and *All’s Well*, I, i, 119: “your *city*.”

185 *with acture they may be*] they (*i. e.*, offences of lust) may be com-
mitted. The rare word “acture,” *i. e.*, “the process of action,”
may be compared with “enactures,” *Hamlet*, III, ii, 192.

187 *They sought their shame . . . find*] The meaning seems to be that

A LOVER'S COMPLAINT

And so much less of shame in me remains
By how much of me their reproach contains.

“ ‘Among the many that mine eyes have seen, 190
Not one whose flame my heart so much as warmed,
Or my affection put to the smallest teen,
Or any of my leasures ever charmed:
Harm have I done to them, but ne’er was harmed;
Kept hearts in liveries, but mine own was free,
And reign’d, commanding in his monarchy.

“ ‘Look here, what tributes wounded fancies sent
me,
Of paled pearls and rubies red as blood;
Figuring that they their passions likewise lent me
Of grief and blushes, aptly understood 200
In bloodless white and the encrimson’d mood;
Effects of terror and dear modesty,
Encamp’d in hearts, but fighting outwardly.

the seduced women, who in the indicated circumstances encountered shame, sought the shame for themselves and that there attaches to the seducer a negligible amount of shame, owing to the extent that the responsibility for his ill-doing is transferred from him to the women.

192 *teen*] grief; an archaic word.

195 *in liveries*] *sc.* of servitude.

197 *wounded fancies*] wounded lovers. Cf. line 61, *supra*.

198 *paled*] Thus Malone. The Quarto reads *palyd* and the 1640 “Poems” *palid*. Sewell reads *pallid*, which best deserves acceptance.

A LOVER'S COMPLAINT

“And, lo, behold these talents of their hair,
With twisted metal amorously impleach'd,
I have received from many a several fair,
Their kind acceptance weepingly beseech'd,
With the annexions of fair gems enrich'd,
And deep-brain'd sonnets that did amplify
Each stone's dear nature, worth and quality.

“The diamond, why, 't was beautiful and hard,
Whereto his invised properties did tend;
The deep-green emerald, in whose fresh regard
Weak sights their sickly radiance do amend;

204 *these talents of their hair*] “Talents” here apparently means “trinkets of gold intertwined with hair,” or “loquets consisting of hair platted and set in” gold.

205 *amorously impleach'd*] intertwined by way of encouraging love.

209–210 *And deep-brain'd sonnets . . . quality*] Many poems and sonnets of the sixteenth century throughout western Europe treated of the allegorical significance of precious stones in the philosophy of love. The best known collection of poetry on the subject was “*Les Amours et nouveaux eschanges des pierres précieuses, vertus et proprietez d'icelles*,” by Remy Belleau, first published at Paris in 1576. Belleau treats, among other stones, all those mentioned here, viz., le diamant, l'opalle, l'éméraude, le saphire. Shakespeare, in *Sonnet* xxi, 5–6, deprecates the amorous sonneteers' practice of likening their mistresses to “earth and sea's rich gems.”

212 *invised*] not visible, inscrutable; a very rare word. Cf. *Venus and Adonis*, 434: “That inward beauty and invisible.” Remy Belleau (*ut supra*) denies that the brain can interpret the “secret” of a diamond, which is the fruit “des puissants plus secrètes des Dieux.”

213–214 *The deep-green emerald . . . do amend*] The emerald's power of restoring weakened sight is noticed in Pliny's *Natural History* (transl.

A LOVER'S COMPLAINT

The heaven-hued sapphire and the opal blend
With objects manifold: each several stone,
With wit well blazon'd, smiled or made some moan.

“ ‘Lo, all these trophies of affections hot,
Of pensived and subdued desires the tender,
Nature hath charged me that I hoard them not, 220
But yield them up where I myself must render,
That is, to you, my origin and ender;
For these, of force, must your oblations be,
Since I their altar, you enpatron me.

“ ‘O, then, advance of yours that phraseless hand,
Whose white weighs down the airy scale of praise;
Take all these similes to your own command,

- Holland), Book xxxvii, ch. 5. Remy Belleau (*ut supra*) also ascribes to the emerald the same curative property.
- 215 *The heaven-hued sapphire*] Cf. Remy Belleau (*ut supra*): “le sapphire riche en couleur, celeste et divin.”
- 215-216 *the opal . . . manifold*] Pliny in his *Natural History* (Book xxxvii, ch. 6) notes how the opal “doth participate with other gems” glittering with their various colours. “Blend” is here the past participle of “blend.”
- 219 *pensived*] Thus the original editions. *Pensive* seems a needful change.
- 224 *Since I . . . you enpatron me*] Seeing that I am the altar on which these gifts are offered, and you are the patron in whose honour that altar exists.
- 225 *phraseless*] indescribable. Cf. line 94, *supra*: “tertiess.”
- 226 *Whose white . . . of praise*] Whose whiteness exceeds the scale of verbal eulogy. For “airy” in the sense of “verbal,” cf. *Much Ado*, V, i, 26: “Charm ache with *air* and agony with *words*.”

A LOVER'S COMPLAINT

Hallow'd with sighs that burning lungs did raise;
What me your minister, for you obeys,
Works under you; and to your audit comes 230
Their distract parcels in combined sums.

“ ‘Lo, this device was sent me from a nun,
Or sister sanctified, of holiest note;
Which late her noble suit in court did shun,
Whose rarest havings made the blossoms dote;
For she was sought by spirits of richest coat,
But kept cold distance, and did thence remove,
To spend her living in eternal love.

“ ‘But, O my sweet, what labour is ’t to leave
The thing we have not, mastering what not strives, 240

228 *Hallow'd*] Thus Sewell. The original reading is *Hollowed* (*i. e.*, carved), which in so stilted a context may be right.

229–230 *What me your minister . . . under you*] Whatever is under the control of me (who am your minister or slave) is at your service, works under your influence. With this punctuation some verb like “controls” has to be supplied from “obeys,” thus giving “me your minister” a governing verb.

230 *audit*] final reckoning or account. “Audit” is thrice used in the *Sonnets*, iv, 12; xlix, 4; cxxvi, 11.

comes] The singular verb has a plural subject “parcels,” no uncommon grammatical usage of the day.

231 *Their distract parcels . . . sums*] The separate items or details (of all these similes) in compound units.

234–236 *Which late . . . coat*] Who lately escaped from the solicitation of noble admirers at court, whose rare accomplishments caused the young nobility to fall hopelessly in love with her, for she was solicited by men of the highest lineage. “Coats” here means “coats-of-arms.” Cf. *Lucrece*, 205: “my golden coat” (*i. e.*, my high lineage).

239–242 *But, O my sweet . . . gyves?*] This passage is obscure. The

A LOVER'S COMPLAINT

Playing the place which did no form receive,
Playing patient sports in unconstrained gyves?
She that her fame so to herself contrives,
The scars of battle 'scapeth by the flight,
And makes her absence valiant, not her might.

“‘O, pardon me, in that my boast is true:
The accident which brought me to her eye
Upon the moment did her force subdue,
And now she would the caged cloister fly:
Religious love put out Religion's eye:
Not to be tempted, would she be immured,
And now, to tempt all, liberty procured.

250

poet refers to the nun, and asks what merit is it to abandon that which we have no opportunity of enjoying, or to restrain desire which does not agitate our heart, or to trifle with the heart which has received no impression of love, or patiently to pass one's leisure in willingly borne fetters which give no sense of restraint. The repetition of *Playing* suggests a corruption in the text, and many emendations have been suggested for the first *Playing*. The best of these seems to be Malone's *Paling*, which might give the line the meaning, "Keeping within the pale of the cloister the heart which has received no impression of love." For "form" in the sense of "impression," cf. line 303, *infra*: "all strange *forms* receives," and *Tw. Night*, II, ii, 28-29: "How easy is it for the proper-false In women's waxen hearts to set their *forms*!"

243 *to herself contrives*] keeps to herself; keeps free from the contamination of the world.

250 *Religious love*] The bounds of love. Cf. *Sonnet xxxi*, 6: "dear *religious* love."

251-252 *Not to be tempted . . . liberty procured*] In order to escape temptation did she enter the cloister, and now she would claim her liberty in order to encounter all manner of temptation. The reading is due

A LOVER'S COMPLAINT

“‘How mighty then you are, O, hear me tell!
The broken bosoms that to me belong
Have emptied all their fountains in my well,
And mine I pour your ocean all among:
I strong o’er them, and you o’er me being strong,
Must for your victory us all congeest,
As compound love to physic your cold breast.

“‘My parts had power to charm a sacred nun, 260
Who disciplined, ay, dieted in grace,
Believed her eyes when they to assail begun,
All vows and consecrations giving place:
O most potential love! vow, bond, nor space,
In thee hath neither sting, knot, nor confine,
For thou art all, and all things else are thine.

“‘When thou impresses, what are precepts worth
Of stale example? When thou wilt inflame,
How coldly those impediments stand forth
Of wealth, of filial fear, law, kindred, fame! 270

to Gildon, who edited the work in 1709. For *immured* and *procured* the original Quarto readings are *enur’d* and *procure*. *Inured*, *i. e.*, hardened, may possibly be right; the word is twice used by Shakespeare: *Lucrece*, 321, and *Tw. Night*, II, v, 132.

254 *The broken bosoms*] The broken hearts.

258 *us all congeest*] heap us together.

260 *nun*] Thus Malone. The original reading is *Sunne*, *i. e.*, luminary (of the cloister).

262 *Believed . . . begun*] Yielded to her eyes when they, captivated by her lover, began to assail her chastity.

A LOVER'S COMPLAINT

Love's arms are peace, 'gainst rule, 'gainst sense, 'gainst
shame;

And sweetens, in the suffering pangs it bears,
The aloes of all forces, shocks and fears.

“‘Now all these hearts that do on mine depend,
Feeling it break, with bleeding groans they pine;
And supplicant their sighs to you extend,
To leave the battery that you make 'gainst mine,
Lending soft audience to my sweet design,
And credent soul to that strong-bonded oath
That shall prefer and undertake my troth.’

280

“This said, his watery eyes he did dismount,
Whose sights till then were levell'd on my face;
Each cheek a river running from a fount
With brinish current downward flow'd apace:
O, how the channel to the stream gave grace!
Who glazed with crystal gate the glowing roses
That flame through water which their hue encloses.

“O father, what a hell of witchcraft lies
In the small orb of one particular tear!

271 *Love's arms . . . rule*] The working of Love gives lovers peaceful
enjoyment, which outweighs breaches of rule, etc.

273 *aloes*] bitterness.

279 *credent*] credulous.

280 *prefer . . . my troth*] recommend and give security for, or guarantee,
my fidelity.

281-282 *his watery eyes . . . levell'd on my face*] Again, as in line 22,
supra, the eyes are likened to a gun on a gun-carriage.

A LOVER'S COMPLAINT

But with the inundation of the eyes
What rocky heart to water will not wear?
What breast so cold that is not warmed here?
O cleft effect! cold modesty, hot wrath,
Both fire from hence and chill extincture hath.

290

“For, lo, his passion, but an art of craft,
Even there resolved my reason into tears;
There my white stole of chastity I daff’d,
Shook off my sober guards and civil fears;
Appear to him, as he to me appears,
All melting; though our drops this difference bore,
His poison’d me, and mine did him restore.”

300

“In him a plenitude of subtle matter,
Applied to cautels, all strange forms receives,
Of burning blushes, or of weeping water,
Or swounding paleness; and he takes and leaves,

290-291 *the inundation . . . will not wear*] Cf. *Lucrece*, 560, 592 and 959, where the destructive effect of water on stone or rock is again described.

293 *O cleft effect!*] O discordant or paradoxical effect! The Quarto reads wrongly *Or cleft effect*.

294 *Both fire . . . extincture hath*] From the lover's tear come both fire and chilling extinction of heat. The form “extincture” is not met elsewhere. Cf. 185, *supra*: “acture.”

296 *resolved*] dissolved; a common usage.

298 *civil fears*] fears of decorum. Cf. *Rom. and Jul.*, III, ii, 10: “Come, civil night.”

303 *Applied to cautels*] Applied to insidious purposes.

305-308 *swounding . . . swound*] swooning . . . swoon. The Quarto gives the older form, *sounding . . . sound*.

A LOVER'S COMPLAINT

In either's aptness, as it best deceives,
To blush at speeches rank, to weep at wces,
Or to turn white and swound at tragic shows:

"That not a heart which in his level came
Could 'scape the hail of his all-hurting aim, 310
Showing fair nature is both kind and tame;
And, veil'd in them, did win whom he would maim:
Against the thing he sought he would exclaim;
When he most burn'd in heart-wish'd luxury,
He preach'd pure maid and praised cold chastity.

"Thus merely with the garment of a Grace
The naked and concealed fiend he cover'd;
That the unexperient gave the tempter place,
Which, like a cherubin, above them hover'd.
Who, young and simple, would not be so lover'd? 320
Ay me! I fell, and yet do question make
What I should do again for such a sake.

"O, that infected moisture of his eye,
O, that false fire which in his cheek so glow'd,
O, that forced thunder from his heart did fly,
O, that sad breath his spongy lungs bestow'd,

306 *In either's aptness*] According as the one or other better serves the situation.

307 *speeches rank*] licentious speeches.

309 *in his level*] within his aim, within the range of his fire. Cf. *Sonnet* cxvii, 11-12: *Bring me within the level of your frown, But shoot not at me.*"

314 *in heart-wish'd luxury*] in passionate lust.

318 *unexperient*] inexperienced, innocent.

326 *spongy*] soft and pliable as a sponge.

A LOVER'S COMPLAINT

O, all that borrow'd motion seeming owed,
Would yet again betray the fore-betray'd,
And new pervert a reconciled maid!"

327 *O, all that . . . seeming owed*] O, all that counterfeited emotion which seemed to be his own, *i. e.*, quite genuine. "Owed" has the common significance of "owned."

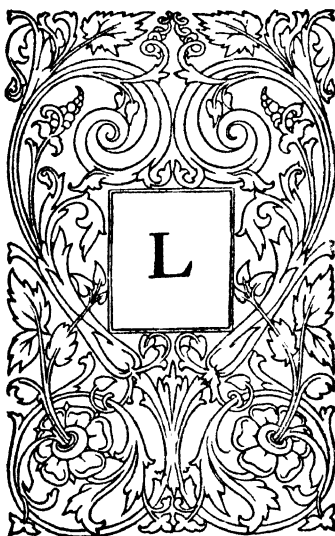
329 *a reconciled maid*] a repentant maid, one who has expiated her sin. Cf. *Othello*, III, iii, 48: "His present *reconciliation* take."

THE PHOENIX AND TURTLE¹

¹ This elegy, in which the rhymes are arranged as in Tennyson's *In Memoriam*, was first printed above the signature "William Shakespeare" in 1601. It forms the fifth of fourteen "Diverse Poeticall Essaies on the . . . Turtle and Phoenix, done by the best and chiefest of our moderne writers." The "turtle" is of course the "turtle dove." These "Diverse Poeticall Essaies" constitute an Appendix to a volume which is mainly filled by a long mystical poem called "Loves Martyr: or Rosalins Complaint, allegorically shadowing the truth of love in the constant fate of the phoenix and turtle . . . now first translated out of the venerable Italian Torquato Cœliano, by Robert Chester." The volume was published in London by Edward Blount in 1601. "Torquato Cœliano" seems a fictitious personage. An Italian poet, Livio Cœliano, wrote nothing which bears any relation to Chester's effort. Of the fourteen poems in the Appendix, the present poem is signed by Shakespeare, two are signed by Ben Jonson, and one each by John Marston and George Chapman. The rest are either anonymous or are pseudonymously signed. All the contributions to the volume seem somewhat incoherent and irresponsible plays of elegiac fancy, which were suggested by the recent obsequies of some unidentified leaders of contemporary society, who in life gave notable proof of mutual affection. Matthew Roydon in his elegy on Sir Philip Sidney, which was appended to Spenser's *Astrophel*, 1595, similarly represents the eagle, the turtle, the phoenix, and the swan as taking part, with other birds, in his hero's obsequies.



THE PHŒNIX AND TURTLE



LET THE BIRD OF LOUD-
est lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings
obey.

But thou shrieking harbinger,
Foul precurrer of the fiend,
Augur of the fever's end,
To this troop come thou not
near!

From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd king:
Keep the obsequy so strict.

10

1-2 *Let the bird . . . Arabian tree*] "The sole Arabian tree" is the palm-tree which the poets regard as the home of the fabulous bird called the phœnix. Cf. *Tempest*, III, iii, 22-24: "in *Arabia*

THE PHŒNIX AND TURTLE

Let the priest in surplice white,
That defunctive music can,

There is one *tree*, the phœnix' throne; one phœnix At this hour reigning there," and *Ant. and Cleop.*, III, ii, 12: "O thou *Arabian bird!*" See, too, Roydon's elegy on Sir Philip Sidney:

"And that which was of wonder most,
The Phoenix left sweet Araby;
And on a cedar in this coast
Built up a tomb of spicery."

The fable of the phœnix seems first to have been told by Herodotus, and is found in Ovid, *Metam.*, xv, 391-407. Only one of the species is supposed to live at one time. In due course it is consumed by fire and out of its ashes a successor springs. A phœnix is one of the two subjects of the present elegy. The opening apostrophe to "the bird of loudest lay," who is to act as "herald and trumpet" at the funeral, cannot, therefore, refer to the dead bird, but must prematurely presume a successor. The construction of the poem is too vague and indeterminate to permit any quite logical interpretation. In *Rosalins Complaint*, st. xiv, the tongue of the phœnix is described as "the utterer of all glorious things, The silver clapper of that golden bell."

- 5 *shrieking harbinger*] apparently the screech owl. Cf. *Macb.*, II, ii, 3: "It was the owl that shriek'd, the fatal bellman," and *Mids. N. Dr.*, V, i, 365-367: "Whilst the screech owl, screeching loud, Puts the wretch that lies in woe In remembrance of a shroud." The vocabulary in the text somewhat resembles *Hamlet*, I, i, 121-123: "And even the like *precurse* of fierce events, As *harbingers* preceding still the *fates*, And *prologue* to the *omen coming on*."
- 11 *the eagle, feather'd king*] Cf. Roydon's elegy: "the sky-bred eagle royal bird," and

"The Eagle marked with piercing sight
The mournful habit of the place,
And parted thence with mounting flight,
To signify to Jove the case."

- 14 *That defunctive music can*] That is skilled in funeral music.

THE PHOENIX AND TURTLE

Be the death-divining swan,
Lest the requiem lack his right.

And thou treble-dated crow,
That thy sable gender makest
With the breath thou givest and takest,
'Mongst our mourners shalt thou go.

20

Here the anthem doth commence:
Love and constancy is dead;
Phoenix and the turtle fled
In a mutual flame from hence.

15 *the death-divining swan*] Cf. Roydon's elegy: "The swan that sings,
about to die," and

"The swan that was in presence here
Began his funeral dirge to sing."

17 *treble-dated*] thrice as long-lived as a human being. The long life of the crow is a commonplace of Greek and Latin poetry. But the classical poets differ as to the number of times its life exceeds that of man. Hesiod gave the ratio as nine to one, Aristophanes (*Birds*, 610) as five to one, Ausonius, *Idyll* ix, wrote "*Et totiens trino cornix vivacior aëro.*" To Lucretius' words "*cornicum ut saecula vetusta*" (V. 1084) Steevens added the words "*ter tres aetates humanos garrula vincit Cornix*" as though they were part of Lucretius' text, but they do not figure there, although Steevens' error has been universally accepted by the commentators.

18 *gender*] race or kind. Cf. *Othello*, I, iii, 323: "one *gender* of herbs."

19 *With the breath thou givest and takest*] The uncouth line seems to mean that the crow first gives breath or birth to its young, and then provides support for its offspring by taking breath from, or feeding on, other creatures.

23 *the turtle*] turtle dove. At line 50, *infra*, the bird is called "the dove."
Cf. Roydon's elegy:

"The turtle by him never stirred
Example of immortal love."

THE PHOENIX AND TURTLE

So they loved, as love in twain
Had the essence but in one;
Two distincts, division none:
Number there in love was slain.

Hearts remote, yet not asunder;
Distance, and no space was seen
'Twixt the turtle and his queen:
But in them it were a wonder.

30

So between them love did shine,
That the turtle saw his right
Flaming in the phoenix' sight;
Either was the other's mine.

Property was thus appalled,
That the self was not the same;
Single nature's double name
Neither two nor one was called.

40

Reason, in itself confounded,
Saw division grow together,

32 *But in them it were a wonder*] Except in these two birds, this indivisible union would excite wonder.

34 *his right*] Thus the original text. Stevens suggests *light*. But cf. *Sonnet* cxvii, 6: "your own dear purchased *right*," and *1 Hen. IV*, II, iii, 42: "my treasures and my *rights* of thee." In both these places "right" means the "title" which the lover enjoys in the object of his love.

37 *Property*] Individuality, personal identity. The verse suggests the fear that personal identity would be merged in an indistinguishable community or mass of humanity.

THE PHŒNIX AND TURTLE

To themselves yet either neither,
Simple were so well compounded;

That it cried, How true a twain
Seemeth this concordant one!
Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phœnix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.

50

43 *either neither*] Malone quotes Drayton's *Mortimeriados*, 1596, st. cccxl: "fire seemed to be water, water flame, *Either or neither*, and yet both the same."

45-46 *That it cried . . . concordant one*] Malone again quotes *Mortimeriados*, 1596, st. clxvii:

'Still in her breast his secret thought she bears,
Nor can her tongue pronounce an I, but we;
Thus *two in one*, and *one in two* they be;
And as his soul possesseth head and heart,
She's all in all, and all in every part.'

47-48 *Love hath reason . . . so remain*] Love is reasonable; reason is folly, if the things which are parted or divided from one another yet remain united and undivided.

49 *threne*] dirge, musical lament, from the Greek *θρῆνος*, a funeral song. Cf. Kendall's *Flowers of Epigrammes*, 1577 (Spenser Soc., p. 157): "Of verses, *threnes* and epitaphs, Full fraught with tears of teene." Kendall is translating a Latin epitaph on Budæus by Beza who merely employs the words "*maestis carminibus*." The last poem in Kendall's collection is headed *Threnodia* (*i. e.*, *threnody*).

THE PHŒNIX AND TURTLE

THRENOS

Beauty, truth, and rarity,
Grace in all simplicity,
Here enclosed in cinders lie.

Death is now the phœnix' nest;
And the turtle's loyal breast
To eternity doth rest,

Leaving no posterity:
'T was not their infirmity,
It was married chastity.

60

Truth may seem, but cannot be;
Beauty brag, but 't is not she;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.

THRENOS] The Greek word (*θρῆνος*) for funeral dirge.

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GLOSSARY

OF OBSOLETE WORDS AND PHRASES IN THE TEXT OF
SHAKESPEARE, BASED, WITH REVISION AND ADDI-
TIONS BY SIDNEY LEE, ON THE GLOBE EDITION
OF 1891

ABBREVIATIONS USED IN THE GLOSSARY

A. & C. = Antony and Cleopatra	M. of V. = The Merchant of Venice
A. W. = All's Well that Ends Well	M. W. = The Merry Wives of Windsor
As = As You Like It	Mac. = Macbeth
C. of E. = The Comedy of Errors	Oth. = Othello
Comp. = A Lover's Complaint. (Poems II)	Pass. P. = The Passionate Pilgrim.
Cor. = Coriolanus	(Poems I)
Cym. = Cymbeline	Per. = Pericles
1 H. 4 = King Henry IV, Part I	Phœn. = The Phoenix and Turtle.
2 H. 4 = King Henry IV, Part II	(Poems II)
H. 5 = King Henry V	R. 2 = King Richard II
1 H. 6 = King Henry VI, Part I	R. 3 = King Richard III
2 H. 6 = King Henry VI, Part II	R. & J. = Romeo and Juliet
3 H. 6 = King Henry VI, Part III	Sonn. = Sonnets
H. 8 = King Henry VIII	T. A. = Titus Andronicus
Ham. = Hamlet	T. & C. = Troilus and Cressida
J. C. = Julius Cæsar	T. of S. = The Taming of the Shrew
John = King John	Tim. = Timon of Athens
L. L. L. = Love's Labour's Lost	Tp. = The Tempest
Lear = King Lear	Tw. N. = Twelfth Night
Lucr. = The Rape of Lucrece. (Poems I)	Two G. = The Two Gentlemen of
M. A. = Much Ado About Nothing	Verona
M. for M. = Measure for Measure	V. & A. = Venus and Adonis. (Poems I)
M. N's D. = A Midsummer Night's	W. T. = The Winter's Tale
Dream	

The capital roman numerals following the title of the play refer to the Act, the small roman numerals refer to the scene, and the arabic figures refer to the line, thus: 1 H. 4, I, iii, 29 = King Henry IV, Part I, Act I, Scene iii, line 29.

chor. = chorus	<i>conj.</i> = <i>conjunction</i>	<i>sb.</i> = <i>substantive</i>
epil. = epilogue	<i>int.</i> = <i>interjection</i>	<i>sing.</i> = <i>singular</i>
ind. = induction	<i>p. p.</i> = <i>past participle</i>	<i>v. i.</i> = <i>verb intransitive</i>
prol. = prologue	<i>plu.</i> = <i>plural</i>	<i>v. r.</i> = <i>verb reflexive</i>
<i>adj.</i> = <i>adjective</i>	<i>prep.</i> = <i>preposition</i>	<i>v. t.</i> = <i>verb transitive</i>
<i>adv.</i> = <i>adverb</i>	<i>pr. p.</i> = <i>present participle</i>	

GLOSSARY

ABATE, *v. t.* to weaken, diminish. M. N's D. III, ii, 432; 2 H. 4, I, i, 117; T. A. I, i, 43. To cast down. Cor. III, iii, 134. To blunt. R. 3, V, v, 35. To omit, bar. L. L. L. V, ii, 540.

Abatement, *sb.* diminution. Lear, I, iv, 59. Depreciation. Tw. N. I, i, 13.

Abhorrible, *adj.* the common 16th century spelling of "abominable." See note on L. L. L. V, i, 21.

Abhor, *v. t.* to refuse, reject. H. 8, II, iv, 81. To be abhorrent to. Oth. IV, ii, 163.

Abhorring, *sb.* an object of loathing. A. & C. V, ii, 60.

Abide, *v. i.* to sojourn, stay for a time. W. T. IV, iii, 88. *v. t.* to take the consequences of, answer for. J. C. III, i, 95; ii, 114; 3 H. 6, II, v, 75. A corruption of "Aby."

Abjects, *sb.* outcasts. R. 3, I, i, 106. See J. C. IV, i, 37, and note.

Able, *v. t.* to uphold, warrant. Lear, IV, vi, 168.

Abode, *v. t.* to forebode. 3 H. 6, V, vi, 45; H. 8, I, i, 93.

Abodements, *sb.* forebodings. 3 H. 6, IV, vii, 13.

Abortives, *sb.* monstrous births. John, III, iv, 158.

Abridgement, *sb.* a short entertainment, for pastime. M. N's D. V, i, 39; Ham. II, ii, 415. A summary. Cym. V, v, 382; Lucr. 1198.

Abrook, *v. t.* to brook, endure. 2 H. 6, II, iv, 10.

Abruption, *sb.* breaking off. T. & C. III, ii, 63.

Absey book, *sb.* an ABC book or primer. John, I, i, 196.

Absolute, *adj.* positive, certain. Ham.

V, i, 133; Cym. IV, ii, 107; Cor. III, ii, 39. Resolved. M. for M. III, i, 5. Complete. Lucr. 853; Tp. I, ii, 109; Ham. V, ii, 107; Cor. IV, v, 136; A. & C. I, ii, 2.

Abstract, *sb.* an epitome. A. & C. I, iv, 9; Ham. II, ii, 518.

Abuse, *v. t.* to deceive. Lear, IV, i, 23, vii, 53; M. A. V, ii, 84; T. A. II, iii, 87; Oth. I, i, 174, III, iii, 340; Cor. III, i, 58. To represent deceitfully. Lucr. 1529. To misuse, corrupt. Oth. I, i, 173. To disfigure. R. & J. IV, i, 29.

Abuse, *sb.* deception. M. for M. V, i, 203; Ham. IV, vii, 49; Sonn. cxxxiv, 12. *v. t.* ill-use. Sonn. xlii, 7.

Abuser, *sb.* cheat. Oth. I, ii, 78.

Aby, *v. t.* to atone for, expiate. M. N's D. III, ii, 175, 335.

Abysm, *sb.* abyss. Tp. I, ii, 50.

Accept, *p. p.* accepted, adopted. H. 5, V, ii, 82.

Accepted, *p. p.* acceptable. T. & C. III, iii, 30.

Accite, *v. t.* to cite, summon. 2 H. 4, V, ii, 141; T. A. I, i, 27. Excite. 2 H. 4, II, ii, 56.

Accommodate, *v. t.* to furnish, equip with what is suitable. Lear, IV, vi, 81; 2 H. 4, III, ii, 65.

Accommodated, *p. p.* suited, favoured. Cym. V, iii, 32.

Accomplish, *v. t.* to get. 3 H. 6, III, ii, 152; T. A. II, i, 107. To equip. H. 5, IV, prol. 12.

Accomplished, *p. p.* fully equipped, furnished. R. 2, II, i, 177.

Accord, *v. i.* to consent. H. 5, II, ii, 86; Comp. 3.

Accordant, *adj.* agreeable. M. A. I, ii, 12.

GLOSSARY

- According, *adv.* accordingly. M. for M. V, i, 480.
- Accordingly, *adv.* correspondingly. A. W. II, v, 8.
- Accost, *v. t.* to solicit. T. & C. IV, v, 59; Tw. N. I, iii, 52.
- Account, *v. i.* followed by "of," to reckon, esteem. Two G. II, i, 55. *sb.* array, show. R. & J. V, i, 45. Esteem. Lear, I, i, 19. Estimate. Oth. I, iii, 5.
- Accountant, *adj.* liable. M. for M. II, iv, 86; Oth. II, i, 287.
- Accuse, *sb.* accusation. 2 H. 6, III, i, 160.
- Aches, a dissyllable in Tp. I, ii, 370; Tim. I, i, 250, V, i, 197.
- Achieve, *v. t.* to win. H. 5, IV, iii, 91, cf. III, iii, 8; T. A. II, i, 80.
- Achievement, *sb.* victory. H. 5, III, v, 60.
- Achilles' spear, the rust of which cured Telephus, who was wounded by it. 2 H. 6, V, i, 100.
- Acknown, cognisant. Oth. III, iii, 323.
- A-cold, cold. Lear, III, iv, 57, 82, 143.
- Aconitum, aconite, monk's-hood, or wolf'sbane. 2 H. 4, IV, iv, 48.
- Acquit, *p. p.* acquitted. R. 3, V, v, 3. Delivered, quit. M. W. I, iii, 23.
- Acquittance, *v. t.* to acquit. R. 3, III, vii, 233.
- Acquittance, *sb.* acquittal, discharge. Ham. IV, vii, 1.
- Acre, *sb.* a measure of length, equivalent to a furlong. W. T. I, ii, 96.
- Act, *v. i.* to be an agent. V. & A. 1006.
- Action-taking, *adj.* litigious. Lear, II, ii, 16.
- Acture, *sb.* performance. Comp. 185.
- Adam, Adam Bell, the famous archer. M. A. I, i, 224.
- Adamant, *sb.* the loadstone. M. N's D. II, i, 195; T. & C. III, ii, 175.
- Addict, *p. p.* addicted. Pass. P. xxi, 43.
- Addiction, *sb.* inclination. H. 5, I, i, 54; Oth. II, ii, 5.
- Addition, *sb.* title, attribute. A. W. II, iii, 125; T. & C. I, ii, 20, II, iii, 241, III, iii, 91, IV, v, 141; Oth. III, iv, 195, IV, i, 104, ii, 164, v, 141; Lear, I, i, 135, II, ii, 22, V, iii, 69; Ham. I, iv, 8, II, i, 47; Mac. I, iii, 106; Comp. 118.
- Address, *v. r.* to prepare oneself. 2 H. 6, V, ii, 27; Ham. I, ii, 216. *v. i.* to address oneself, prepare. Lear, I, i, 190; T. & C. IV, iv, 145.
- Addressed, *p. p.* prepared. L. L. L. II, i, 83; Per. II, iii, 95; 2 H. 4, IV, iv, 5; H. 5, III, iii, 58; cf. IV, i, 10; J. C. III, i, 29; Lucr. 1606.
- Adhere, *v. i.* to harmonise. Mac. I, vii, 52.
- Adjunct, *adj.* attendant, consequent. John, III, iii, 57; Lucr. 133; Sonn. xci, 5. *sb.* attendant. L. L. L. IV, iii, 310; Sonn. cxxii, 13.
- Admiral, *sb.* the chief ship of a fleet. 1 H. 4, III, iii, 25; A. & C. III, x, 2.
- Admiration, *sb.* astonishment. H. 5, II, ii, 108; Ham. I, ii, 192, III, ii, 318; Lear, I, iv, 236.
- Admire, *v. i.* to wonder. Tw. N. III, iv, 144; Tp. V, i, 154.
- Admired, *adj.* astonishing. Mac. III, iv, 110. Admirable. Tp. III, i, 37; A. & C. II, ii, 122.
- Admit, *v. t.* to introduce formally. T. & C. II, ii, 79.
- Admittance, *sb.* fashion. M. W. III, iii, 49. Of great admittance = received in the best society. M. W. II, ii, 204.
- Adoptious, *adj.* given in adoption. A. W. I, i, 162.
- Adorning, *sb.* ornament. A. & C. II, ii, 212.
- Adulterate, *adj.* adulterous. Ham. I, v, 42; R. 3, IV, iv, 69. *v. i.* to commit adultery. John, III, i, 56.
- Advance, *v. t.* to raise. Tp. I, ii, 408, IV, i, 177; H. 5, V, ii, 345; Cor. I, vi, 61. To promote. Tim. I, ii, 166.
- Advancement, *sb.* promotion. Ham. III, ii, 55, 331.

GLOSSARY

Advantage, *sb.* interest. John, III, iii, 22. Opportunity, expedience. H. 5, III, vi, 116; Oth. I, iii, 297, III, i, 52, iii, 316. Superiority. Ham. I, ii, 21. *plu.* = embellishments. H. 5, IV, iii, 50. *v. t. & i.* to benefit, profit. Tp. I, i, 30; Tw. N. IV, ii, 107. To increase by interest. R. 3, IV, iv, 323. To put to advantage. H. 5, IV, i, 280.

Adversaries, *sb.* opposing counsel in a law-suit. T. of S. I, ii, 274.

Adverse, *adj.* opposing, hostile. C. of E. I, i, 15; R. 2, I, iii, 82; Tw. N. V, i, 78.

Adversity, *sb.* contrariness, perverseness, T. & C. V, i, 12. *plu.* = accusations of enmity. Oth. I, iii, 273.

Advertise, *v. t.* to inform, instruct, admonish, counsel. M. for M. I, i, 42; R. 3, IV, iv, 501.

Advertisement, *sb.* admonition. M. A. V, i, 32; 1 H. 4, IV, i, 33. Intelligence. 1 H. 4, III, ii, 172.

Advertising, *pr. p.* admonishing, giving counsel. M. for M. V, i, 381.

Advice, *sb.* consideration. Two G. II, iv, 204; M. for M. V, i, 462; Cym. I, i, 156. Judgment. John, III, iv, 11; H. 5, II, ii, 43. Caution. 2 H. 6, II, ii, 68. Medical advice. 2 H. 4, I, ii, 102; Lucr. 907. By good advice = deliberately. T. A. IV, i, 93.

Advise, *v. r.* to reflect, consider. Tw. N. IV, ii, 91; H. 5, III, vi, 154. To recollect. Lear, II, i, 27.

Advised, *adj.* considerate, deliberate. R. 3, II, i, 107; H. 5, I, ii, 179; M. of V. I, i, 142; John, IV, ii, 214; Oth. I, ii, 55; Sonn. xlix, 4. *p. p.* informed, well aware. T. of S. I, i, 188; 2 H. 4, I, i, 172; 2 H. 6, V, ii, 47. "Are ye advised?" = Do you understand? 2 H. 6, II, i, 48.

Advocation, *sb.* pleading, advocacy. Oth. III, iv, 124.

Aedile, *sb.* See note on Cor. III, i, 172.

Aery, *sb.* the nest or brood of an eagle. John, V, ii, 149; R. 3, I, iii, 264, 270. Hence, a brood, generally. Ham. II, ii, 335.

Afeard, *adj.* afraid. Tp. II, ii, 94; M. W. III, iv, 28; Mac. I, iii, 96.

Affect, *v. t.* to love. M. W. II, i, 99; T. A. II, i, 28; Lear, I, i, 1; T. & C. II, ii, 59. To feel disposed to. 1 H. 6, V, i, 7; cf. R. 3, III, i, 171. To smack of, resemble. John, I, i, 86. To pursue, seek. Cor. II, ii, 20, IV, vi, 32.

Affectedly, *adv.* fancifully. Comp. 48.

Affection, *sb.* natural disposition, inclination, lust. M. of V. IV, i, 50; W. T. I, ii, 138, V, ii, 36; T. & C. II, ii, 177; Mac. IV, iii, 77; Lucr. 500.

Affectionation. L. L. L. V, i, 4. *plu.* = passions. M. for M. III, i, 109; 2 H. 4, IV, iv, 65, V, ii, 124.

Affectioned, *p. p.* affected. Tw. N. II, iii, 138.

Affects, *sb.* inclinations. L. L. L. I, i, 149; Oth. I, iii, 263; R. 2, I, iv, 30.

Affecred, *p. p.* sanctioned, confirmed. Mac. IV, iii, 34.

Affiance, *sb.* confidence. H. 5, II, ii, 127; Cym. I, vi, 163; 2 H. 6, III, i, 74.

Affined, *p. p.* related by ties of affinity. T. & C. I, iii, 25. Bound. Oth. I, i, 39.

Affinity, *sb.* relationship by marriage. Oth. III, i, 46.

Affray, *v. t.* to frighten. R. & J. III, v, 33.

Affront, *v. t.* to confront, meet. W. T. V, i, 75; Ham. III, i, 31; T. & C. III, ii, 162.

Affront, *sb.* a face to face encounter. Cym. V, iii, 87.

Affy, *v. i.* to trust. T. A. I, i, 47. *v. t.* to betroth. 2 H. 6, IV, i, 80.

Afore, before, *prep.* 1 H. 4, II, iv, 131. *adv.* Tp. II, ii, 78. *conj.* 2 H. 4, II, iv, 195.

Aforehand, *adv.* beforehand. L. L. L. V, ii, 461.

A-front, *adv.* in front. 1 H. 4, II, iv, 193.

After, *prep.* in pursuit of. Tp. V, i, 92.

After-eye, *v. t.* to look after. Cym. I, iii, 16.

After-supper, *sb.* a banquet after supper. M. N's D. V, i, 34.

Against, *prep.* at the approach of. T. & C.

GLOSSARY

- I, ii, 170. *conj.* when, in anticipation of the time when. Sonn. lxiii, 1.
- Agazed, *adj.* looking in amazement. 1 H. 6, I, i, 126.
- Aged, *adj.* veteran, experienced. Tim. V, iii, 8.
- Aggravate, *v. i.* to increase, intensify. Sonn. cxlvi, 10; M. W. II, ii, 253; R. 2, I, i, 43.
- Agitation, *sb.* blunder for "cogitation." M. of V. III, v, 4.
- Aglet-baby, *sb.* the small figure cut on the tag or point of a lace. T. of S. I, ii, 77.
- Agnize, *v. t.* to acknowledge, confess. Oth. I, iii, 231.
- Agone, *adv.* ago. Two G. III, i, 85; Tw. N. V, i, 190.
- Agood, *adv.* plentifully, heartily. Two G. IV, iv, 161.
- Agued, *adj.* trembling. Cor. I, iv, 38.
- Δ-height, *adv.* on high. Lear. IV, vi, 58.
- Δ-high, *adv.* on high. R. 3, IV, iv, 86.
- Δ-hold, *adv.* to lay a ship a-hold was to keep her close to the wind. Tp. I, i, 46.
- Δ-hungry, *adj.* hungry. M. W. I, i, 246; Tw. N. II, iii, 120.
- Aidance, *sb.* assistance. 2 H. 6, III, ii, 165; V. & A. 330.
- Aidant, *adj.* assistant. Lear. IV, iv, 17.
- Aids, *sb.* reinforcements. 2 H. 4, I, iii, 24.
- Aim, *sb.* a guess. Two G. III, i, 28; J. C. I, ii, 163; Oth. I, iii, 6.
- Aim, *v. i.* to guess. R. & J. I, i, 203; Ham. IV, v, 9.
- Aim, to cry. To encourage, a term from archery. John, II, i, 196; M. W. II, iii, 81, III, ii, 37.
- Aim, to give. To direct the aim of the archer. Two G. V, iv, 101; T. A. V, iii, 149.
- Air, *v. t.* to give air or breath. H. 8, II, iv, 193. To be aired = to breathe, live. W. T. IV, ii, 5.
- Airy, *adj.* aerial. John, III, ii, 2. Verbal. Comp. 226; cf. T. & C. I, iii, 144.
- A-land, *adv.* on shore. Per. II, i, 28, III, ii, 74.
- Alarumed, *p. p.* roused to action. Lear. II, i, 53.
- Albeit, *conj.* although. M. W. III, iv, 13; C. of E. V, i, 217, &c.
- Al'ce, Alice. T. of S. ind. ii, 108.
- Alder-lieftest, *adj.* most loved of all. 2 H. 6, I, i, 28.
- Ale, *sb.* alehouse. Two G. II, v, 49 n.
- Ale-wife, *sb.* a woman who keeps an alehouse. T. of S. ind. ii, 20; 2 H. 4, II, ii, 79.
- Alight, *v. t.* to descend from. V. & A. 13.
- All, used of two. 2 H. 4, III, i, 35; 2 H. 6, II, ii, 26.
- All amot, *adj.* utterly dejected. T. of S. IV, iii, 36; 1 H. 6, III, ii, 124. Probably a corruption of the Fr. *à la mort*.
- Allay, *v. i.* to subside. Lear. I, ii, 155. *v. t.* mitigate, dilute. Cor. II, i, 44-5, V, iii, 85. *sb.* alleviation. W. T. IV, ii, 8.
- Allayment, *sb.* alleviation. T. & C. IV, iv, 8; Cym. I, v, 22.
- All-building, *adj.* that on which everything is built. M. for M. II, iv, 94; comp. *All-obeying*.
- Allegiant, *adj.* loyal. H. 8, III, ii, 176.
- All-hail, *sb.* greeting. Cor. V, iii, 139.
- All-hallond eve. The eve of All Saints' Day. M. for M. II, i, 120.
- All-hallowmas, All Saints' Day. M. W. I, i, 185.
- All-hallown. "All-hallown summer" is a late summer, which comes at All hallows or All Saints' Day, Nov. 1. 1 H. 4, I, ii, 152.
- All hid, the game of hide and seek. L. L. IV, iii, 74.
- Allicholy, *sb.* melancholy. M. W. I, iv, 138.
- Alligant, *adj.* elegant, in Mrs. Quickly's mouth. M. W. II, ii, 61.
- All-obeying, *adj.* which all obey. A. & C. III, xiii, 77.
- Allottery, *sb.* portion. As. I, i, 66.
- Allow, *v. t.* to approve. Tw. N. I, ii, 59; 2 H. 4, IV, ii, 54; Lear. II, iv, 190; T. & C. III, ii, 88; Lucr. 1845; Sonn. cxii, 4. *v. r.* adapt oneself. Lear. III, vii, 104. Allow the wind = allow

GLOSSARY

- the wind to pass, stand aside. A. W. V, ii, 8. Allowing = lawful. W. T. I, ii, 185.
- Allowance, *sb.* acknowledgment, approval. T. & C. I, iii, 377, II, iii, 133; Cor. III, ii, 57; H. 8, III, ii, 322; Lear, I, iv, 207; Ham. II, ii, 79; Oth. I, i, 128.
- Allowed, *p. p.* permitted, licensed, privileged. L. L. L. I, ii, 125, V, ii, 478; Tw. N. I, v, 88; Tim. V, i, 160.
- All-Souls' Day, November 2. R. 3, V i, 10, 12, 18.
- All-thing, *adv.* in every way. Mac. III, i, 13.
- All-to, *adv.* utterly, altogether. All-to naught = utterly bad. V. & A. 993. All-to topple = topple down entirely. Per. III, ii, 17.
- Allycholy, *adj.* melancholy. Two G. IV, ii, 27.
- Alms, *sb.* (singular). M. A. II, iii, 145; T. of S. IV, iii, 5; Cor. III, ii, 120.
- Alms-deed, *sb.* act of charity. 3 H. 6, V, v, 79.
- Alms-drink, *sb.* such poor liquor as is given in charity. A. & C. II, vii, 5.
- Aloes, *sb.* bitterness. Comp. 273.
- Alter, *v. t.* to exchange. Tw. N. II, v, 140.
- Always, *adv.* always. 2 H. 4, I, ii, 202; 3 H. 6, V, vi, 64.
- Amain, *adv.* violently, aloud. 1 H. 6, I, i, 128; T. & C. V, viii, 13. At full speed. Tp. IV, i, 74; V. & A. 5; C. of E. I, i, 93; 2 H. 6, II, i, 182, iii, 56.
- Amaze, *v. t.* to confound. 1 H. 4, V, iv, 6; J. C. III, i, 97; Ham. I, ii, 235, II, ii, 558; R. 2, V, i, 85; R. 3, V, iii, 341.
- Amazedly, *adv.* confusedly. M. N's D. IV, i, 143.
- Amazedness, *sb.* confusion. M. W. IV, iv, 54; W. T. V, ii, 5.
- Amazement, *sb.* confusion, panic. John, V, i, 35; Per. I, ii, 26; Ham. III, ii, 318; T. & C. V, iii, 85.
- Amazonian, *adj.* beardless. Cor. II, ii, 89.
- Amerce, *v. t.* to fine. R. & J. III, i, 187.
- Ames-ace, *sb.* two aces, the lowest throw of the dice, a thing of no value. A. W. II, iii, 76.
- Amiss, *sb.* wrong, mischief. Sonn. xxxv, 7, cli, 3; Ham. IV, v, 18.
- An, *conj.* if. M. A. I, i, 65, &c. An if = if. Tp. II, ii, 108, V, i, 117, &c.
- Anatomize, *v. t.* to dissect, lay bare. Lucr. 1450.
- Anatomy, *sb.* a skeleton. C. of E. V, i, 238; John, III, iv, 40.
- Anchor, *sb.* anchorite, hermit. Ham. III, ii, 214.
- Anchorage, *sb.* the anchor with its gear. T. A. I, i, 73.
- Ancient, *sb.* ensign, standard. 1 H. 4, IV, ii, 30. Ensign-bearer, ensign. 1 H. 4, IV, ii, 23; 2 H. 4, II, iv, 65; Oth. I, i, 33, V, i, 51.
- Ancientry, *sb.* antiquity. Used of old people. W. T. III, iii, 62, and of the gravity which belongs to antiquity, M. A. II, i, 65.
- And, redundant in popular songs. Tw. N. V, i, 375; Lear, III, ii, 74.
- Andirons, *sb.* standards at either end of a hearth or fireplace to support the logs of wood as they burned. Cym. II, iv, 88.
- Andrew, the name of a ship, so called after the apostle. M. of V. I, i, 27.
- Angel, *sb.* an English gold coin, worth about 10s. or \$2.50, so called because it bore the figure of the Archangel Michael piercing the dragon. M. of V. II, vii, 56. An ancient angel = a fellow of the old honest stamp. T. of S. IV, ii, 61. Good genius. J. C. III, ii, 181; Oth. V, ii, 211; Sonn. cxliv, 3. Evil genius. Mac. V, viii, 14.
- Angerly, *adv.* angrily. John, IV, i, 82; Mac. III, v, 1.
- Angle, *sb.* fishing-rod and line. A. & C. II, v, 10; Ham. II, ii, 66.
- An-heires, a corruption, perhaps of "mynheers," or of "my hearts." M. W. II, i, 196.
- An-hungry, *adj.* hungry. Cor. I, i, 203.
- A-night, *adv.* by night. As, II, iv, 45.

GLOSSARY

- Annexion, sb.** addition. Comp. 208.
- Annexment, sb.** addition, appendage. Ham. III, iii, 21.
- Annohanize = anatomize.** L. L. L. IV, i, 66.
- Annoy, sb.** annoyance, pain, injury. R. 3, V, iii, 156; V. & A. 497, 599; T. A. IV, i, 50.
- Annoyance, sb.** violent injury. Mac. V, i, 74.
- Anon, adv.** immediately, presently. Tp. II, ii, 75, 133, &c.
- Answer, sb.** reply to a challenge. Ham. V, ii, 166; H. 8, IV, ii, 14. Retaliation. Cym. V, iii, 79. Reparation. Tim. V, iv, 63. In fencing, a thrust after a parry. Tw. N. III, iv, 317.
- Answer, v. t.** to encounter. John, V, vii, 60; J. C. V, i, 24; Cor. I, ii, 19. To be answerable for. 1 H. 4, IV, ii, 8. To atone for. J. C. III, ii, 80. To satisfy the needs of. Tim. IV, iii, 230; T. & C. IV, iv, 131; A. & C. III, xiii, 36. To make a settlement of, settle. Sonn. cxxvi, 13. *v. i.* to meet an attack. T. & C. I, iii, 171.
- Answerable, adj.** corresponding. T. of S. II, i, 351; Oth. I, iii, 343.
- Anthropophaginian, sb.** a man-eater. M. W. IV, v, 8. A word coined for the occasion by mine Host of the Garter.
- Antic, adj.** fantastic. Ham. I, v, 172; R. & J. I, v, 54; Mac. IV, i, 130. *v. t.* to make a buffoon of. A. & C. II, vii, 123.
- Antic, sb.** the buffoon of the old plays. R. 2, III, ii, 162; H. 5, III, ii, 30; 1 H. 6, IV, vii, 18; 1 H. 4, I, ii, 59; T. & C. V, iii, 86.
- Anticipate, v. t.** to prevent. Mac. IV, i, 144.
- Antiquary, adj.** ancient, full of old learning. T. & C. II, iii, 245.
- Antique, sb.** a grotesque representation. L. L. L. V, i, 97, 127; M. A. III, i, 63.
- Antiquely, adv.** like an antic or buffoon. M. A. V, i, 96.
- Antre, sb.** a cave. Oth. I, iii, 140.
- Ape, a term of endearment.** 2 H. 4, II, iv, 206; R. & J. II, i, 16. To lead apes in hell was supposed to be the punishment of old maids. M. A. II, i, 34, 39; T. of S. II, i, 34.
- Ape-bearer, sb.** a travelling showman with a performing ape. W. T. IV, iii, 90.
- Apoplexed, p. p.** struck with apoplexy. Ham. III, iv, 73.
- Appaid, p. p.** paid, rewarded. Lucr. 914.
- Appalled, p. p.** enfeebled. Phoen. 37. Made pale. 1 H. 6, I, ii, 48.
- Apparent, sb.** heir apparent. W. T. I, ii, 177; 3 H. 6, II, ii, 64.
- Apparent, adj.** evident, manifest. Two G. III, i, 116; John, IV, ii, 93; 1 H. 6, IV, ii, 26; R. 2, IV, i, 124; R. 3, II, ii, 130, III, v, 30; 1 H. 4, II, iv, 256.
- Apparently, adv.** manifestly. C. of E. IV, i, 79.
- Appeach, v. t.** to impeach, accuse. R. 2, V, ii, 79, 102; A. W. I, iii, 182.
- Appeal, v. t.** to impeach. R. 2, I, i, 9, 27; iii, 21.
- Appeal, sb.** impeachment. R. 2, I, i, 4, IV, i, 45, 79.
- Appear, v. t.** to cause to appear. Cym. III, iv, 144, IV, ii, 47; M. for M. II, iv, 30; T. & C. III, iii, 3.
- Appeared, p. p.** made apparent. Cor. IV, iii, 9.
- Appellant, sb.** accuser, challenger. R. 2, I, i, 34, iii, 4, 52; 2 H. 6, II, iii, 48.
- Apperil, sb.** peril. Tim. I, ii, 32.
- Appertainments, sb.** dignity. T. & C. II, iii, 76.
- Apple-john, sb.** a kind of winter apple, shrivelled from long keeping. 1 H. 4, III, iii, 4; 2 H. 4, II, iv, 2.
- Apply, v. t.** to put in practice, ply. T. of S. I, i, 19.
- Appointed, p. p.** equipped, furnished. W. T. IV, iv, 584; T. A. IV, ii, 16.
- Appointment, sb.** equipment. John, II, i, 296; M. for M. III, i, 61; R. 2, III, iii, 53; 1 H. 4, I, ii, 169; Ham. IV, vi, 14; T. & C. IV, v, 1.
- Apprehension, sb.** the faculty of perception; hence, wit. H. 5, III, vii, 132; M. A. III, iv, 60; 1 H. 6, II, iv, 102;

GLOSSARY

- H. 5, III, vii, 132; Ham. IV, i, 11; T. & C. II, iii, 111.
- Apprehensive, *adj.* capable of perception, alert. J. C. III, i, 67; A. W. I, ii, 60.
- Approbation, *sb.* probation. M. for M. I, ii, 171. Proof, confirmation. Cym. I, iv, 119; H. 5, I, ii, 19; W. T. II, i, 177.
- Approof, *sb.* approval. M. for M. II, iv, 174. Proof, trial. A. W. I, ii, 50; A. & C. III, iii, 27. Of valiant approof = proved to be valiant. A. W. II, v, 2.
- Appropriation, *sb.* peculiar recommendation. M. of V. I, ii, 37.
- Approve, *v. t.* to prove, justify, make good. M. of V. III, ii, 79; R. 2, I, iii, 112; Lear, I, i, 184, II, ii, 154, iv, 182; 2 H. 6, III, ii, 22; T. A. II, i, 35; Ham. I, i, 42; A. & C. I, i, 60; Oth. II, iii, 58. To find guilty. Oth. II, iii, 203.
- Approver, *sb.* one who proves or tries. Cym. II, iv, 25.
- Appurtenance, *sb.* that which appertains or belongs to. Ham. II, ii, 367.
- Apricock, *sb.* apricot. M. N's D. III, i, 152; R. 2, III, iv, 29.
- Apron-man, *sb.* a mechanic. Cor. IV, vi, 97.
- Apt, *adj.* susceptible. T. of A. I, i, 135; J. C. V, iii, 68. Natural. Oth. II, i, 281. Accurate. Oth. V, ii, 180. Submissive. Cor. III, ii, 29.
- Aqua vitæ, *sb.* strong spirits, eau de vie. Tw. N. II, v, 176; W. T. IV, iv, 776; M. W. II, ii, 271; R. & J. III, ii, 88, IV, v, 16.
- Aquilon, *sb.* the north wind. T. & C. IV, v, 9.
- Arabian bird, the phoenix. A. & C. III, ii, 12; Cym. I, vi, 17.
- Arabian tree. See note on Oth. V, ii, 353.
- Araise, *v. t.* to raise. A. W. II, i, 75.
- Arbitrator, *sb.* settler, terminator. 1 H. 6, II, v, 28; T. & C. IV, v, 225.
- Arbitrement, *sb.* decision. Tw. N. III, iv, 249; H. 5, IV, i, 158; 1 H. 4, IV, i, 70.
- Arch, *adj.* chief, consummate; hence, notorious. R. 3, IV, iii, 2; John, III, i, 192. *sb.* chief. Lear, II, i, 59.
- Argal, a corruption of the Lat. *ergo*, therefore. Ham. V, i, 12 Cf. *Argo*.
- Argentine, *adj.* silvery. Per. V, i, 248.
- Argier, Algiers. Tp. I, ii, 261, 265.
- Argo, a corruption of the Lat. *ergo*. 2 H. 6, IV, ii, 28. Cf. *Argal*.
- Argosy, *sb.* a large merchantman. M. of V. I, i, 9, &c. Originally perhaps a Ragusine or ship of Ragusa.
- Argument, *sb.* theme, cause of controversy. M. A. I, i, 221, II, iii, 10; 1 H. 4, II, ii, 91; R. 2, I, i, 12; H. 5, III, i, 21, IV, i, 142; Lear, I, i, 215, II, i, 8; Tim. III, iii, 20; Mac. II, iii, 119; T. & C. II, iii, 91, IV, v, 29; Sonn. xxxviii, 3, lxxvi, 10, lxxix, 5, c, 8, ciii, 3. Proof. L. L. L. I, ii, 160; 1 H. 6, V, i, 46. Reason. T. & C. IV, v, 26, 27. Power of argument. M. A. III, i, 96. The preliminary matter of a book. Tim. II, ii, 179. The plot. Ham. II, ii, 350, III, ii, 227.
- Ariachne, a mistake for Arachne. T. & C. V, ii, 150.
- Arm, *v. t.* to take in the arms. Cym. IV, ii, 403. To make ready, confirm. A. W. I, ii, 11.
- Arms, *sb.* = armed bands. 2 H. 6, IV, ix, 29, V, i, 18, 39; R. 2, II, iii, 80, 95.
- Armado, *sb.* a fleet of men-of-war. C. of E. III, ii, 134; John, III, iv, 2.
- Arm-gaunt, a word of doubtful meaning. Possibly, gaunt with armour, or with bearing armour. See A. & C. I, 5, 48 n.
- Armigero, a blunder for "Armiger," an esquire, one who was entitled to bear arms. M. W. I, i, 8.
- Armipotent, *adj.* powerful in arms. L. L. L. V, ii, 642; A. W. IV, iii, 220.
- Armour, *sb.* a suit of armour. M. A. II, iii, 15; 2 H. 4, IV, v, 30.
- Aroint thee! be gone, get thee gone. Mac. I, iii, 6; Lear, III, iv, 122.
- A-row, *adv.* in a row, one after the other. C. of E. V, i, 170.
- Arras, *sb.* tapestry; so called from being first made at Arras. M. W. III, iii, 78;

GLOSSARY

- 1 H. 4, II, iv, 482; M. A. I, iii, 53; Ham. II, ii, 162.
- Arrearages, *sb.* arrears. Cym. II, iv, 13.
- Arrivance, *sb.* persons arriving. Oth. II, i, 42.
- Arrive, *v. t.* to reach, attain to. J. C. I, ii, 110; Cor. II, iii, 178; 3 H. 6, V, iii, 8.
- Arrogancy, *sb.* arrogance. H. 8, II, iv, 110.
- Art, *sb.* theory. J. C. IV, iii, 192. Knowledge. Sonn. xiv, 10. Chemical art. Lear, III, ii, 70; Mac. IV, iii, 143.
- Arthur's show, an exhibition by a company of archers who gave themselves the names of the Knights of the Round Table. 2 H. 4, III, ii, 272.
- Article, *sb.* "a soul of great article," which would require a large inventory to describe its qualities. Ham. V, ii, 116. Terms, contract. Cor. II, iii, 193.
- Articulate, *v. i.* to make articles or conditions of peace. Cor. I, ix, 77. *v. t.* to set forth in detail. 1 H. 4, V, i, 72.
- Artificer, *sb.* artisan. John, IV, ii, 201.
- Artificial, *adj.* working by art. M. N's D. III, ii, 203. "Artificial strife," the effort of art to imitate nature. Tim. I, i, 40.
- Artist, *sb.* a scholar, man of letters. A. W. II, iii, 10; T. & C. I, iii, 24.
- Arts-man, *sb.* a scholar. L. L. L. V, i, 68.
- As = as if. W. T. V, ii, 32; A. & C. III, xiii, 85. Inasmuch as. Mac. I, vii, 78.
- Ask, *v. t.* to require. M. N's D. I, ii, 20; 2 H. 6, I, ii, 90.
- Askance, *adv.* looking sideways. V. & A. 342; Sonn. cx, 6.
- Askance, *v. t.* to cause to look sideways. Lucr. 637.
- Aslant, *prep.* across. Ham. IV, vii, 167.
- Aspect, *sb.* look, regard. A. & C. I, v, 83. An astrological term for the appearance of the planets. W. T. II, i, 107; As, V, iii, 53; T. & C. I, iii, 92; Lear, II, ii, 101; Lucr. 14; Sonn. xxvi, 10.
- Aspersion, *sb.* sprinkling. Tp. IV, i, 18. The sprinkling of holy water accompanied the act of benediction. See Cym. V, v, 350, 351.
- Aspic, *sb.* asp. Oth. III, iii, 454; A. & C. V, ii, 291, 348.
- Aspicious, blunder for "suspicious." M. A. III, v, 43.
- Aspire, *v. t.* to mount, ascend. R. & J. III, i, 114.
- A-squint, *adv.* squintingly. Lear, V, iii, 73.
- Ass, in compound, *sb.* The grammatical affix "as" in composition (a quibble). Cor. II, i, 54.
- Assay, *sb.* attempt, experiment. M. for M. III, i, 162; Mac. IV, iii, 143; Tim. IV, iii, 401; Ham. II, ii, 71; Oth. I, iii, 18. Assault, attack. 1 H. 5, I, ii, 151.
- Assay, *v. t.* to attempt, try, put to the test. A. W. III, vii, 44; M. W. II, i, 20; 1 H. 4, V, iv, 34; Ham. III, i, 14.
- Assemblance, *sb.* semblance, appearance. 2 H. 4, III, ii, 252.
- Assigns, *sb.* appendages. Ham. V, ii, 147, 157.
- Assinego, *sb.* an ass. T. & C. II, i, 43.
- Assistance, *sb.* persons assisting, assistants. Cor. IV, vi, 33. Compare Arrivance.
- Assistant, *adj.* assisting. Ham. I, iii, 3.
- Associate, *v. t.* to accompany. R. & J. V, ii, 6.
- Associates, *sb.* comrades. Ham. IV, iii, 45.
- Assubjugate, *v. t.* to subjugate. T. & C. II, iii, 187.
- Assume, *v. t.* to reach, attain. Cym. V, v, 319; Ham. III, iv, 160.
- Assurance, *sb.* legal security. T. of S. II, i, 379, 388, IV, ii, 117, iv, 89; Ham. V, i, 113.
- Assured, *p. p.* betrothed. C. of E. III, ii, 139; John, II, i, 535.
- Astonish, *v. t.* strike dumb, stun. Sonn. lxxxvi, 8.
- Astronomy, *sb.* astrology, prophecy by means of the stars. Sonn. xiv, 2.
- At friend, *adv.* friendly. W. T. V, i, 140.

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- At help**, *adv.* helping, favouring. Ham. IV, iii, 44.
- Atomy**, *sb.* atom. As, III, ii, 217, v, 13; R. & J. I, iv, 57. Anatomy, skeleton. 2 H. 4, V, iv, 29.
- Atone**, *v. t.* to set at one, reconcile. R. 2, I, i, 202; Oth. IV, i, 227; Cym. I, iv, 36; Tim. V, iv, 58; A. & C. II, ii, 106. To agree. As, V, iv, 104; Cor. IV, vi, 73.
- Atonement**, *sb.* reconciliation. 2 H. 4, IV, i, 221; R. 3, I, iii, 36.
- Attach**, *v. t.* to seize, lay hold of. Tp. III, iii, 5; 2 H. 4, II, ii, 3. To arrest. C. of E. IV, i, 6, 74; 1 H. 6, II, 4, 96; R. 2, II, iii, 156; 2 H. 4, IV, ii, 109; H. 8, I, i, 217, ii, 210; Oth. I, ii, 77.
- Attachment**, *sb.* arrest. T. & C. IV, ii, 5.
- Attainder**, *sb.* stain, taint, disgrace. R. 2, IV, i, 24; R. 3, III, v, 32. Malignity. V. & A. 741.
- Attaint**, *sb.* conviction. Lear, V, iii, 84. Stain, disgrace. H. 5, IV, prol. 46; T. & C. I, ii, 26; Lucr. 825; Sonn. lxxxii, 2. *v. t.* to convict. 1 H. 6, II, iv, 96. *p. p.* attainted. L. L. L. V, ii, 807.
- Attainture**, *sb.* conviction, disgrace. 2 H. 6, I, ii, 106.
- Attasked**, *p. p.* taken to task, blamed. Lear, I, iv, 344.
- Attempt**, *v. t.* to tempt. M. for M. IV, ii, 180; M. of V. IV, i, 416.
- Attemptable**, *adj.* liable to be tempted. Cym. I, iv, 56.
- Attend**, *v. t.* to listen to. Tp. I, ii, 78, 453; M. of V. V, i, 103. To wait for. M. W. I, i, 245; Tw. N. III, iv, 213; 3 H. 6, IV, vi, 82; Cor. I, x, 30, II, ii, 158. Bid to attend. Lear, I, i, 34.
- Attent**, *adj.* attentive. Ham. I, ii, 193; Per. III, prol. 11.
- Attest**, *sb.* attestation. T. & C. V, ii, 120.
- Attorney**, *sb.* a proxy, deputy. As, IV, i, 83; R. 3, V, iii, 83.
- Attorneyed**, *p. p.* performed by proxy. W. T. I, i, 26. Engaged as an attorney. M. for M. V, i, 383.
- Attorneyship**, *sb.* the office of a proxy. 1 H. 6, V, v, 56.
- Attribute**, *sb.* reputation. T. & C. II, iii, 112; Ham. I, iv, 22.
- Attribution**, *sb.* praise. 1 H. 4, IV, i, 3.
- Audacious**, *adj.* daring, bold, but without any note of blame. L. L. L. V, i, 4.
- Audaciously**, *adv.* boldly. L. L. L. V, ii, 104; Lucr. 1223.
- Audible**, *adj.* quick of hearing. Cor. IV, v, 222.
- Audit**, *sb.* final reckoning, account. Comp. 230; Sonn. iv, 12, xlix, 4, cxxvi, 11.
- Auditor**, *sb.* revenue officer. 1 H. 4, II, i, 56.
- Auger-hole**, *sb.* small cranny. Mac. II, iii, 121.
- Augur**, *sb.* augury. Mac. III, iv, 124.
- Augurer**, *sb.* interpreter of omens. J. C. II, i, 200.
- Aunt**, *sb.* an old gossip. M. N's D. II, i, 51. Used in a bad sense. W. T. IV, iii, 11.
- Auricular**, *adj.* received through the ears. Lear, I, ii, 88.
- Authentic**, *adj.* authoritative. M. W. II, ii, 204.
- Authorized**, *p. p.* authenticated, vouched for. Mac. III, iv, 66.
- Avail**, *sb.* profit. A. W. I, iii, 175, III, i, 22.
- Avaunt**, *int.* begone! M. W. I, iii, 78; C. of E. IV, iii, 74. Used as a substantive. H. 8, II, iii, 10.
- Ave**, *sb.* from Lat. *ave*, hail! Hence, an acclamation. M. for M. I, i, 71.
- Ave-Mary**, *sb.* a prayer in the Roman Catholic church, so called from the angel's salutation to the Virgin, Hail, Mary! 2 H. 6, I, iii, 54; 3 H. 6, II, i, 162.
- Aver**, *v. t.* to allege. Cym. V, v, 203.
- Avised**, *p. p.* advised. M. W. I, i, 150. Informed. "Are you avised?" = "Do you know?" M. W. I, iv, 91; M. for M. II, ii, 132.
- Avoid**, *v. t.* to leave, quit. H. 8, V, i, 86; Cor. IV, v, 24, 31; 2 H. 6, I, iv, 40;

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- TP. IV, i, 142; Cym. I, i, 125; W. T. I, ii, 462; A. & C. V, ii, 241.**
- Avouch, sb.** assertion, testimony. *Ham. I, i, 57. v. t. to corroborate. W. T. V, ii, 62; Mac. III, i, 119.*
- Away with.** "Could never away with" = could never endure. *2 H. 4, III, ii, 196.*
- Aweless, adj.** fearless. *John, I, i, 266. Inspiring no fear or reverence. R. 3, II, iv, 52.*
- Awful, adj.** filled with regard for authority. *Two G. IV, i, 46; R. 2, III, iii, 76. Deserving of awe. Per. II, i, 4; 2 H. 4, V, ii, 86; 2 H. 6, V, i, 98.*
- Awkward, adj.** contrary, adverse. *2 H. 6, III, ii, 83; Per. V, i, 92.*
- A-work, to set.** To set to work, set working. *2 H. 4, IV, iii, 113; Ham. II, ii, 482.*
- Ay me! int.** alas! *M. W. I, iv, 60; John, V, iii, 14.*
- Azured, adj.** azure. *Tp. V, i, 43; Cym. IV, ii, 223.*
- BABY, sb.** a doll. *Mac. III, iv, 106.*
- Baccare, int.** go back! a spurious Latin word. *T. of S. II, i, 73.*
- Backed, having a back.** *Ham. III, ii, 370.*
- Backsword man, a player at single-stick.** *2 H. 4, III, ii, 63.*
- Back-trick, sb.** a caper backwards in dancing. *Tw. N. I, iii, 115.*
- Backward, sb.** the retrospect, past. *Tp. I, ii, 50.*
- Backward, adj.** speak backward = speak ill of. *M. A. III, i, 61.*
- Badged, p. p.** marked as with a badge. *Mac. II, iii, 100.*
- Baffle, v. t.** to punish with infamy, as recreant knights: part of the punishment being to hang them up by the heels. *1 H. 4, I, ii, 98; R. 2, I, i, 170. To mock, insult. Tw. N. V, i, 356; 2 H. 4, V, iii, 104.*
- Baille, Fr.** for "give." *M. W. I, iv, 79.*
- Bait, v. t.** to harass, torment. *R. 2, IV, i, 238; Cor. IV, ii, 43.*
- Baked-meats, sb.** pastry. *R. & J. IV, iv, 5; Ham. I, ii, 180.*
- Bald, adj.** bareheaded. *Cor. IV, v, 194. Senseless. C. of E. II, ii, 107; 1 H. 4, I, iii, 65; Cor. III, i, 164.*
- Baldrick, sb.** a belt or girdle. *M. A. I, i, 209.*
- Bale, sb.** evil, mischief. *Cor. I, i, 161.*
- Balk, v. t.** to wrangle, dispute. To balk logic = to chop logic, wrangle. *T. of S. I, i, 34. To miss. Lucr. 696.*
- Balked, p. p.** passed over, omitted. *Tw. N. III, ii, 23. Heaped up, as in ridges. 1 H. 4, I, i, 69.*
- Ballad, v. t.** to sing ballads about. *A. & C. V, ii, 216.*
- Ballast, p. p.** ballasted, loaded. *C. of E. III, ii, 135.*
- Ballow, sb.** a cudgel. *Lear, IV, vi, 243.*
- Balm, sb.** the oil of consecration. *R. 2, III, ii, 55, IV, i, 207; H. 5, IV, i, 256.*
- Ban, sb.** a curse. *Ham. III, ii, 252; Lear, II, iii, 19; Tim. IV, i, 34.*
- Ban, v. t.** to curse. *2 H. 6, II, iv, 25; V. & A. 326; Lucr. 1460; Pass. P. xix, 20.*
- Banbury cheese, which was proverbially poor and thin, nothing but paring.** *M. W. I, i, 115.*
- Band, sb.** a bond. *R. 2, I, i, 2, V, ii, 65; C. of E. IV, ii, 49; 1 H. 4, III, ii, 157; 2 H. 4, I, ii, 30; A. & C. III, ii, 26; 3 H. 6, I, i, 186.*
- Ban-dogs, sb.** fierce dogs which were kept in a band or chain. *2 H. 6, I, iv, 18.*
- Bandy, v. i.** to contend. *T. A. I, i, 312; As, V, i, 51; L. L. L. V, ii, 29. v. t. to toss; a term in tennis. R. & J. II, v, 14.*
- Bane, sb.** poison. *M. for M. I, ii, 123.*
- Baned, p. p.** poisoned. *M. of V. IV, i, 46.*
- Bank, sb.** shore. *Sonn. lvi, 11. v. t. to sail along the banks. John, V, ii, 104.*
- Banning, sb.** cursing. *1 H. 6, V, iii, 42.*
- Banquet, sb.** dessert. *T. of S. V, ii, 9. R. & J. I, v, 120; H. 8, V, i, 4, 12.*
- Barbed, adj.** armed; used only of a horse. *R. 2, III, iii, 117; R. 3, I, i, 10.*

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- Barber-monger, *sb.* one who deals much with barbers. *Lear*, II, ii, 30.
- Bare, *v. t.* to shave. *M.* for *M.* IV, ii, 168; *A. W.* IV, i, 46.
- Barful, *adj.* full of hindrances. *Tw. N.* I, iv, 40.
- Barked, *p. p.* covered as with a bark. *Ham.* I, v, 71.
- Barm, *sb.* Yeast. *M. N's D.* II, i, 38.
- Barn, or Barne, *sb.* a child, bairn. *M. A.* III, iv, 42; *A. W.* I, iii, 25; *W. T.* III, iii, 63.
- Barn, *v. t.* to store up in a barn. *Lucr.* 859.
- Barnacle, *sb.* a shell-fish supposed to grow on trees and to turn into the barnacle-geese. *Tp.* IV, i, 247.
- Barrabas, *M.* of *V.* IV, i, 291. See *Matt.* xxvii, 16.
- Barr'd, *p. p.* refused. *V. & A.* 330.
- Barren, *adj.* dull, witless. *Tw. N.* I, v, 79; *Ham.* III, ii, 40; *M. N's D.* III, ii, 13.
- Barricado, *sb.* a barricade, barrier. *Tw. N.* IV, ii, 36; *W. T.* I, ii, 204. *v. t.* to barricade. *A. W.* I, i, 107.
- Barson, probably Barston in Warwickshire. 2 *H.* 4, V, iii, 89.
- Bartholomew boar-pig. Roast-pig was one of the dainties at Bartholomew Fair, which was held in Smithfield on August 24. 2 *H.* 4, II, iv, 221.
- Bartholomew-tide, the feast of St. Bartholomew, August 24. *H.* 5, V, ii, 303.
- Basan, Bashan. *A. & C.* III, xiii, 127. See *Ps.* xxii, 12.
- Base, *adj.* bastard, illegitimate. *Lear*, I, ii, 6, 10, 20.
- Base, *sb.* a rustic game, perhaps the same as that now called prisoner's base. *Cym.* V, iii, 20. To bid a base is to challenge to a race. *V. & A.* 303; *Two G.* I, ii, 97.
- Base court, *sb.* the lower court. *R.* 2, III, iii, 176, 180.
- Baseness, *sb.* low rank. *W. T.* IV, iv, 723. Illegitimacy. *Lear*, I, ii, 10; *W. T.* II, iii, 78. Mean employment. *Tp.* III, i, 2, 12; *Ham.* V, ii, 34.
- Bases, *sb.* embroidered skirts, worn by knights on horseback, and reaching from the middle to below the knees. *Per.* II, i, 159.
- Basilisco-like, Basilisco was a character in Soliman and Perseda, and the reference is to a passage in that play. *John*, I, i, 244.
- Basilisk, *sb.* a fabulous serpent. *W. T.* I, ii, 388; *Cym.* II, iv, 107; *H.* 5, V, ii, 17; 2 *H.* 6, III, ii, 52, 324; 3 *H.* 6, III, ii, 187. A large cannon. 1 *H.* 4, II, iii, 50.
- Basis, *sb.* base. *J. C.* III, i, 116.
- Bass, *v. t.* to proclaim in a deep bass note. *Tp.* III, iii, 99.
- Basta, *int.* (Italian) enough! *T.* of *S. I.* i, 193.
- Bastard, *sb.* a sweet Spanish wine. *M.* for *M.* III, ii, 3; 1 *H.* 4, II, iv, 25, 70.
- Bastardy, *sb.* baseness, treachery. *J. C.* II, i, 138.
- Bastinado, *sb.* cudgelling. *As*, V, i, 51; 1 *H.* 4, II, iv, 327; *John*, II, i, 463.
- Bat, *sb.* a cudgel. *Cor.* I, i, 53, 159; *Comp.* 64.
- Bate, *sb.* strife. 2 *H.* 4, II, iv, 240.
- Bate, *v. i.* to flutter, as a hawk. 1 *H.* 4, IV, i, 99; *H.* 5, III, vii, 109; *R. & J.* III, ii, 14. To diminish. 1 *H.* 4, III, iii, 2.
- Bate, *v. t.* to except, abate. *Tp.* I, ii, 250, II, i, 94; *M. N's D.* I, i, 190. To beat down, weaken. *M.* of *V.* III, iii, 32; *John*, V, iv, 53.
- Bate-breeding, *adj.* causing strife. *V. & A.* 655.
- Bateless, *adj.* that cannot be blunted. *Lucr.* 9.
- Bat-fowling, *sb.* a mode of catching birds at night by means of torches and poles and sometimes of nets. *Tp.* II, i, 176.
- Batlet, *sb.* a small bat or club used for beating linen at the wash. *As*, II, iv, 46.
- Batten, *v. i.* to grow fat. *Cor.* IV, v, 33; *Ham.* III, iv, 67.
- Battle, *sb.* an army or division of an army in order of battle. *John*, IV, ii, 78; 1 *H.* 4, IV, i, 129; 2 *H.* 4, III, ii, 153; *H.* 5, IV, ii, 54; *J. C.* V, i, 4; *T. A.* V,

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- i, 79; Mac. V, vi, 4; 3 H. 6, I, i, 8; Lear, III, ii, 23; T. & C. III, ii, 27; A. & C. III, ix, 2; Cor. I, vi, 51. A battalion. V. & A. 619.
- Bauble, *sb.* a trifle, plaything. T. of S. IV, iii, 82. Used of a woman. Oth. IV, i, 133. The fool's baton. A. W. IV, v, 26; R. & J. II, iv, 89. A small boat. Cym. III, i, 27; T. & C. I, iii, 35.
- Bavin, *adj.* made of bavin or brushwood. 1 H. 4, III, ii, 61.
- Bawbling, *adj.* trifling. insignificant. Tw. N. V, i, 48.
- Bawcock, *sb.* a fine fellow. Fr. *beau coq*. Tw. N. III, iv, 107; H. 5, III, ii, 24; W. T. I, ii, 121.
- Bay, *sb.* See note on M. for M. II, i, 230.
- Bay, *sb.* bark. At a bay = at an extremity, within one's power. T. A. IV, ii, 42; V. & A. 877; Pass. P. xi, 13. The metaphor is from a hunted dog standing and barking when flight is hopeless. *v. t.* to hunt to the death. J. C. III, i, 205, IV, i, 49.
- Beached, *adj.* formed by the beach. M. N's D. II, i, 85; Tim. V, i, 214.
- Beachy = beached. 2 H. 4, III, i, 50.
- Beads, *sb.* originally, prayers; hence, a rosary on which prayers were counted by beads. R. 2, III, iii, 147; R. 3, III, vii, 93; 2 H. 6, I, i, 27.
- Beadsman, *sb.* almsman, one who is hired to offer prayers for another. R. 2, III, ii, 116.
- Beak, *sb.* the bows of a ship. Tp. I, ii, 196.
- Beam, *sb.* the shaft of a spear. T. & C. V, v, 9.
- Bear! To bear a brain = to have some sense. R. & J. I, iii, 30. To bear a hand over = to treat domineeringly. J. C. I, ii, 35. To bear hard = to be hard upon, have a grudge against. J. C. I, ii, 312, II, i, 215, III, i, 158. To bear in hand = to deceive with false hopes. 2 H. 4, I, ii, 34; Cym. V, v, 43; Mac. III, i, 80; Ham. II, ii, 67; M. A. IV, i, 301; M. for M. I, iv, 51.
- Bearing, *sb.* suffering. Lear, III, vi, 107; Tim. III, v, 48. To bear up = to put the helm up (a nautical term). Tp. III, ii, 2.
- Bearing-cloth, *sb.* the cloth in which a child was carried to be christened. W. T. III, iii, 111; 1 H. 6, I, iii, 42.
- Bear-ward, *sb.* a keeper of bears. M. A. II, i, 34; 2 H. 6, V, i, 149, 210.
- Beat, *v. i.* to hammer, meditate. Tp. V, i, 246; Ham. III, i, 174. To throb. Tp. I, ii, 176; Lear, III, iv, 14.
- Beated = beaten. Sonn. lxii, 10.
- Beautied, *p. p.* adorned. Ham. III, i, 51.
- Beautified, *adj.* endowed with beauty, beautiful. Ham. II, ii, 110.
- Beaver, *sb.* the front part or face-guard of the helmet. Ham. I, ii, 229; 2 H. 4, IV, i, 120; H. 5, IV, ii, 44. Used for the helmet itself. R. 3, V, iii, 50; 2 H. 6, I, i, 12.
- Because, *conj.* in order that. 2 H. 6, III, ii, 99.
- Beck, *sb.* a signal. Ham. III, i, 125; A. & C. III, ii, 60. Salutation, courtesy. Tim. I, ii, 234. *v. t.* to beckon. John, III, iii, 13; A. & C. IV, xii, 26.
- Become, *v. i.* to get to, betake oneself. 3 H. 6, II, i, 10, IV, iv, 25. To befit. A. & C. IV, xv, 80. *v. i.* to render fitting or comely. Sonn. cxxvii, 13, cl, 5.
- Becomed, *p. p.* become. A. & C. III, vii, 26; Cym. V, v, 406. *adj.* becoming. R. & J. IV, ii, 26.
- Becoming, *sb.* grace. A. & C. I, iii, 96; Sonn. cl, 5.
- Bedded, *adj.* lying flat. Ham. III, iv, 121.
- Bedlam, *sb.* a madhouse. 2 H. 6, V, i, 131; Lear, I, ii, 130. A madman. Lear, III, vii, 103; John, II, i, 183. *adj.* mad. H. 5, V, i, 18; 2 H. 6, III, i, 51, V, I, 132; Lear, II, iii, 14.
- Bed-swarver, *sb.* an adulteress. W. T. II, i, 93.
- Bedwork, *sb.* See note on T. & C. I, iii, 205.
- Beetle, *sb.* a heavy mallet. 2 H. 4, I, ii,

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215. *See* note. Hence beetle-headed = heavy, stupid. T. of S. IV, i, 141.
- Beetle, *v. i.* to jut, project. Ham. I, iv, 71.
- Before-time, *adv.* in time past. Cor. I, vi, 24.
- Befortune, *v. t.* to betide. Two G. IV, iii, 41.
- Beg, *v. t.* you cannot beg us = you cannot apply for the guardianship of us as if we were fools. L. L. L. V, ii, 490.
- Beget, *v. t.* to procure. L. L. L. II, i, 69; Ham. III, ii, 7; Lucr. 1005.
- Begetter, *sb.* procurer. Sonn. dedication.
- Begnaw, *v. t.* to gnaw. R. 3, I, iii, 222.
- Beguiled, *p. p.* made capable of deception, craftily disguised. Lucr. 1544.
- Behave, *v. t.* to manage, control. Tim. III, v, 22.
- Behaviour, *sb.* person. John, I, i, 3. *plu.* = manners. J. C. I, ii, 42.
- Behest, *sb.* commandment. R. & J. IV, ii, 19; Cym. V, iv, 122.
- Beholding, *adj.* obliged, indebted. Two G. IV, iv, 169; M. of V. I, iii, 100; J. C. III, ii, 65, 67.
- Behoof, *sb.* advantage, profit. 2 H. 6, IV, vii, 74.
- Behove, *sb.* behoof, profit. Ham. V, i, 63.
- Behoveful, *adj.* becoming, suitable. R. & J. IV, iii, 8.
- Being, *sb.* life, existence; and so, habit of life. A. & C. II, ii, 34; Cym. I, v, 54; Tim. IV, iii, 245.
- Being, *conj.* since, inasmuch as. M. A. IV, i, 249; 2 H. 4, II, i, 179.
- Beldam, *sb.* originally, a grandmother, as in Lucr. 953; applied contemptuously to an old woman, a hag. John, IV, ii, 185; Mac. III, v, 2.
- Be-lee'd, *p. p.* driven into the lee of the wind. Oth. I, i, 30.
- Belie, *v. t.* to praise falsely. 1 H. 4, I, iii, 113.
- Belied, *p. p.* full of lies, false. Lucr. 1533.
- Belike, *adv.* probably. Two G. I, ii, 85, &c.
- Bell, book, and candle. In the ceremony of excommunication the bell was tolled, the formula was read from the book of offices, and three candles were extinguished. John, III, iii, 12.
- Belly-pinch'd, *adj.* ravenous. Lear, III, i, 13.
- Belocked, *p. p.* locked. M. for M. V, i, 208.
- Bemadding, *adj.* maddening. Lear, III, i, 38.
- Be-met, *p. p.* met. Lear, V, i, 20.
- Be-mete, *v. t.* to measure. T. of S. IV, iii, 113.
- Bemoock, *v. t.* to mock. Cor. I, i, 261.
- Bemoiled, *p. p.* bemired. T. of S. IV, i, 66.
- Be-monster, *v. t.* to make monstrous. Lear, IV, ii, 63.
- Bench, *v. i.* to sit on the bench of justice. Lear, III, vi, 38. *v. t.* to raise to the bench.
- Bench'er, *sb.* magistrate. Cor. II, i, 76; W. T. I, ii, 314.
- Bench-hole, *sb.* the hole of a privy. A. & C. IV, vii, 9.
- Bend, *v. t.* to turn, direct; used of swords and cannon. R. 3, I, ii, 95; Lear, IV, ii, 74; John, II, i, 37. *v. r.* to incline. Ham. I, ii, 115. Bend up = extend. H. 5, III, i, 16; Mac. I, vii, 79. *sb.* look. J. C. I, ii, 123. Obeisance. A. & C. II, ii, 212.
- Be-netted, *p. p.* enclosed as in a net. Ham. V, ii, 29.
- Benevolences, *sb.* forced loans. R. 2, II, i, 250.
- Benison, *sb.* blessing. Mac. II, iv, 40; Lear, I, i, 265.
- Bent, *sb.* inclination, disposition. Ham. II, ii, 30; M. A. IV, i, 186; R. & J. II, ii, 143. A glance. H. 5, V, ii, 16; A. & C. I, iii, 36.
- Ben venuto, welcome. L. L. L. IV, ii, 148; T. of S. I, ii, 278.
- Bepray, *v. t.* to pray. L. L. L. V, ii, 683.
- Berattle, *v. t.* to decry, cry out against. Ham. II, ii, 337.
- Bereave, *v. t.* rob. V. & A. 797.
- Bergomask, *sb.* a rustic dance which took its name from Bergamo. M. N's D. V, i, 350.

GLOSSARY

- Bermoothes, *sb.* the Bermudas. Tp. I, ii, 229.
- Bescreened, *p. p.* screened. R. & J. II, ii, 52.
- Beseeched = besought. Ham. III, i, 22; Comp. 207.
- Beseem, *v. i.* to befit. R. 2, IV, i, 116.
- Beseming, *sb.* appearance. Cym. V, v, 409.
- Beshrew, *v. t.* to invoke mischief upon, curse; used not very seriously. R. & J. V, ii, 26; M. of V. II, vi, 52; John, V, iv, 49, v, 14; Ham. II, i, 113.
- Besides, *prep.* beside. Tw. N. IV, ii, 83; Cym. II, iv, 149.
- Beslubber, *v. t.* to daub. 1 H. 4, II, iv, 301.
- Besmirsch, *v. t.* to soil. H. 5, IV, iii, 110; Ham. I, iii, 15.
- Besom, *sb.* a broom. 2 H. 6, IV, vii, 28.
- Besonian, a cant term for a needy beggar. 2 H. 4, V, iii, 112; 2 H. 6, IV, i, 134. Properly, a penniless recruit.
- Besort, *v. t.* to fit, suit. Lear, I, iv, 250. *sb.* company, retinue. Oth. I, iii, 238.
- Bespeak, *v. t.* to speak to, address. Tw. N. V, i, 181; R. 2, V, ii, 20.
- Best, *adj.* in the best = at best. Ham. I, v, 27; Pass. P. vii, 18.
- Bestained, *p. p.* stained. John, IV, iii, 24.
- Bested, *p. p.* situated. Worse bested = in a worse plight. 2 H. 6, II, iii, 56.
- Bestow, *v. t.* to place, put, dispose of. Tp. V, i, 299; Oth. III, i, 54; Ham. II, ii, 517. To settle in life. T. of S. I, i, 50, IV, iv, 35. Used reflexively. To behave. Mac. III, vi, 24; Ham. III, i, 33; As, IV, iii, 85; 2 H. 4, II, ii, 163.
- Bestowing, *sb.* use, control. T. & C. IV, ii, 36.
- Bestraught, *adj.* distraught. T. of S. ind. ii, 23.
- Bestrider, *v. t.* to stand over and protect. C. of E. V, i, 192; 1 H. 4, V, i, 121; 2 H. 4, I, i, 207; 2 H. 6, V, iii, 9; Mac. IV, iii, 4; Cor. II, ii, 90.
- Beteem, *v. t.* to allow. M. N's D. I, i, 131; Ham. I, ii, 141.
- Bethought, *p. p.* minded. Lear, II, iii, 6.
- Bethumped, *p. p.* thumped. John, II, i, 466.
- Betid, *p. p.* happened, befallen. Tp. I, ii, 31; R. 2, V, i, 42.
- Betime, *v. i.* to betide, chance. L. L. L. IV, iii, 378. *adv.* in good time. John, IV, iii, 98; Ham. IV, v, 47.
- Betrim, *v. t.* to trim. Tp. IV, i, 65.
- Be-tumbled, *p. p.* tumbled. Lucr. 1037.
- Bevel, *adj.* sloping, crooked. Sonn. cxxi, 11.
- Bewitchment, *sb.* bewitching talk. Cor. II, iii, 98.
- Bewray, *v. t.* to discover, disclose. Cor. V, iii, 95; Lear, II, i, 107; Lucr. 1698.
- Bias, *sb.* technical term in the game of bowls; "against the bias" = contrary to tendency or propensity. T. of S. IV, v, 25; R. 2, III, iv, 5; cf. Tw. N. V, i, 252; Lear, I, ii, 106; Pass. P. v, 5; Ham. II, i, 66. *adj.* protuberant, like the bias side of a bowl. T. & C. IV, v, 8; cf. T. & C. IV, v, 169. *adv.* awry. T. & C. I, iii, 15.
- Bibble-babble, *sb.* idle babbling. Tw. N. IV, ii, 93.
- Bickering, *sb.* quarrel. 2 H. 6, I, i, 139.
- Bid forth, invited out. M. of V. II, v, 11.
- Biddy! chick! a call to allure chickens. Tw. N. III, iv, 110.
- Bide, *v. t.* to endure, undergo. Tw. N. I, v, 60, II, iv, 93, 123; R. & J. I, i, 211.
- Biding, *sb.* abode. Lear, IV, vi, 226; Lucr. 550.
- Bifold, *adj.* ambiguous. T. & C. V, ii, 142.
- Bigamy, *sb.* marriage with one who had been married before. R. 3, III, vii, 189.
- Biggen, *sb.* a nightcap. 2 H. 4, IV, v, 27.
- Bilbo, *sb.* a Spanish rapier; so called from Bilbao or Bilboa where there was a famous manufactory. M. W. I, i, 146, III, v, 98.
- Bilboes, *sb.* stocks or fetters used on board ship. They consisted of a bar of iron to which were fastened rings for the prisoner's feet. Ham. V, ii, 6.

GLOSSARY

- Bill**, *sb.* a halberd. M. A. III, iii, 38, 198; 2 H. 6, IV, vii, 120; R. 2, III, ii, 118; R. & J. I, i, 71. A "brown bill," like the old brown Bess, was browned to preserve it from rust. 2 H. 6, IV, x, 12; Lear, IV, vi, 91.
- Bill**, *sb.* a public notice, advertisement. M. A. I, i, 32; J. C. IV, ii, 1; iii, 171.
- Bird-bolt**, *sb.* a short blunt-headed arrow used with a crossbow. M. A. I, i, 35; Tw. N. I, v, 87.
- Birding**, *sb.* birdcatching, fowling. M. W. III, iii, 206.
- Birding-piece**, *sb.* a fowling-piece. M. W. IV, ii, 48.
- Birthdom**, *sb.* birth-right; here used for native land. Mac. IV, iii, 4.
- Bisson**, *adj.* purblind, dim-sighted. Cor. II, i, 59. Bisson rheum = blinding tears. Ham. II, ii, 500.
- Bite the thumb**, *to*, a gesture of contempt. It was done by putting the thumb nail behind the upper teeth and jerking it out with a crack. R. & J. I, i, 41.
- Bite by the ear**, *to*, an action of endearment. R. & J. II, iv, 75.
- Bite by the nose**, *to*. To treat with indignity. M. for M. III, i, 110.
- Bitter sweeting**, *sb.* a kind of apple, also called a bitter-sweet. R. & J. II, iv, 77.
- Bitumed**, *p. p.* smeared with bitumen. Per. III, i, 71, ii, 60.
- Black-Monday**, Easter Monday, so-called from a terrible storm on Easter Monday 1360 from which the English army before Paris suffered severely. M. of V. II, v, 24.
- Black mouth** = a slanderous tongue. H. 8, I, iii, 58.
- Blacks**, *sb.* black stuffs, for mourning purposes. W. T. I, ii, 132.
- Bladed**, *p. p.* with fresh green blades or shoots. M. N's D. I, i, 211. Bladed corn = corn in the blade. Mac. IV, i, 55.
- Blank**, *sb.* the white mark in the centre of a target. W. T. II, iii, 5; Ham. IV, i, 42; Oth. III, iv, 129; Lear, I, i, 158.
- Blank**, *v. t.* to blanch, make pale. Ham. III, ii, 215.
- Blanket**, *sb.* thick curtain. Mac. I, v, 50.
- Blanks**, *sb.* blank charters, which after they were sealed could be filled in with anything which the king or his officers thought good. R. 2, II, i, 250. See I, iv, 48.
- BlaspHEME**, *v. t.* to slander. Mac. IV, iii, 108.
- Blastments**, *sb.* blighting influences. Ham. I, iii, 42.
- Blaze**, *v. t.* to publish. R. & J. III, iii, 151.
- Blear**, *v. t.* to dim with weeping, blur. M. of V. III, ii, 59; T. of S. V, i, 104; Cor. II, i, 195.
- Bleeding**, *pr. p.* raw, unsettled. Cor. II, i, 71.
- Blench**, *v. i.* to flinch, start aside. Ham. II, ii, 593; T. & C. I, i, 28, II, ii, 68; M. for M. IV, v, 5.
- Blenches**, *sb.* swervings. Sonn. cx, 7.
- Blend**, *p. p.* blended. Comp. 215.
- Blent**, *p. p.* blended, mixed. M. of V. III, ii, 182; Tw. N. I, v, 223.
- Blest**, used actively in the sense of endowed with the power of blessing. M. of V. IV, i, 181. Pious. Oth. II, i, 246.
- Blind-worm**, *sb.* the slowworm. M. N's D. II, ii, 11; Mac. IV, i, 16.
- Blistered**, *adj.* puffed out, padded. H. 8, I, iii, 31.
- Bloat**, *adj.* bloated. Ham. III, iv, 182. The old spelling is *blowt*.
- Block**, *sb.* the wood or mould on which hats are made. M. A. I, i, 63. Hence, the fashion of a hat. Lear, IV, vi, 184.
- Blood**, *sb.* disposition, temper. Tim. IV, ii, 38; Sonn. cix, 10. Natural feeling. Lear, III, v, 22. Passion. H. 5, II, ii, 133; Ham. III, ii, 67, IV, iv, 58; Lear, IV, ii, 64; Oth. II, iii, 197; T. & C. II, iii, 28; Comp. 162. Kindred. R. 2, I, i, 113, iii, 57; R. & J. III, i, 186; J. C. I, i, 52. A young high-spirited man. John, II, i, 278, 461; J. C. I, ii, 151, IV, iii, 260.
- Blood**, *in*. In full vigour and condition.

GLOSSARY

- L. L. L. IV, ii, 3; 1 H. 6, IV, ii, 48; Cor. IV, v, 211. Worst in blood to run = in the worst condition for running. Cor. I, i, 157.
- Blood-boitered**, *p. p.* clotted with blood. Mac. IV, i, 123.
- Bloodless**, *adj.* sluggish, malignant. T. & C. I, iii, 134.
- Bloody**, *adj.* full-blooded. 2 H. 4, IV, i, 34.
- Bloody flag**. The signal of war. H. 5, I, ii, 101; Cor. II, i, 69.
- Blow**, *v. t.* to inflate, swell. Tw. N. II, v, 40; A. & C. IV, vi, 34.
- Blow**, *v. i.* to blossom. Two G. I, i, 46; M. N's D. II, i, 249.
- Blown**, *p. p.* in full blossom. M. A. IV, i, 57; L. L. L. V, ii, 297; Ham. III, i, 159, iii, 81; A. & C. III, xiii, 39, IV, iv, 25. Swollen, puffed. A. & C. V, ii, 346.
- Blowse**, *sb.* a coarse wench. T. A. IV, ii, 72.
- Blubbered**, *p. p.* with eyes and cheeks swollen with weeping. 2 H. 4, II, iv, 421 (stage direction).
- Blubbing**, *pr. p.* weeping noisily. R. & J. III, iii, 87.
- Blue**, *adj.* livid, dark, of the colour about the eyes. As, III, ii, 346; Lucr. 1587.
- Blue-cap**, *sb.* a Scotchman, from the blue bonnet which he wore. 1 H. 4, II, iv, 347.
- Blue-eyed**, *adj.* with a dark circle about the eyes. Tp. I, ii, 269; As, III, ii, 346.
- Blurtd at**, *p. p.* puffed at contemptuously. Per. IV, iii, 34.
- Blustrous**, *adj.* boisterous. Per. III, i, 28.
- Board**, *v. t.* to accost, woo. M. W. II, i, 80; T. of S. I, ii, 93; Tw. N. I, iii, 53; Ham. II, ii, 169.
- Bob**, *v. t.* to beat smartly, thump. R. 3, V, iii, 334; T. & C. II, i, 67, III, i, 65. To obtain by fraud, cheat. Oth. V, i, 16; T. & C. III, i, 65.
- Bob**, *sb.* a smart rap, jest. As, II, vii, 55.
- Bode**, *v. i.* to foreshadow evil. T. & C. V, ii, 189; Oth. IV, i, 22.
- Bodement**, *sb.* foreboding, presage. T. & C. V, iii, 80; Mac. IV, i, 96.
- Bodge**, *v. i.* to budge. 3 H. 6, I, iv, 19.
- Bodkin**, *sb.* a small dagger or stiletto. Ham. III, i, 76.
- Bodykins**. A petty oath, the full form of which in Ham. II, ii, 523, is "God's bodykins," showing that it refers originally to the sacramental wafer. M. W. II, iii, 40.
- Boggle**, *v. i.* to start aside, like a frightened horse; to hesitate. A. W. V, iii, 230.
- Boggler**, *sb.* a swerver. A. & C. III, xiii, 110.
- Boiled**, *adj.* over-excited, unbalanced. Tp. V, i, 60; W. T. III, iii, 63.
- Bold**, *v. t.* to embolden. Lear, V, i, 26.
- Bolins**, *sb.* bowlines. Per. III, i, 43.
- Bollen**, *adj.* swollen. Lucr. 1417.
- Bolt**, *sb.* a blunt arrow. M. W. III, iv, 24.
- Bolted**, *p. p.* sifted. W. T. IV, iv, 356; H. 5, II, ii, 137. Refined. Cor. III, i, 322.
- Bolter**, *sb.* a sieve. 1 H. 4, III, iii, 69.
- Bolting**, *sb.* sifting. T. & C. I, i, 18.
- Bolting-hutch**, *sb.* a hutch in which meal was sifted. 1 H. 4, II, iv, 435.
- Bombard**, *sb.* a leathern vessel for liquor. Tp. II, ii, 21; 1 H. 4, II, iv, 436; H. 8, V, iv, 78.
- Bombast**, *sb.* cotton wool used for padding. L. L. L. V, ii, 769; 1 H. 4, II, iv, 318. Hence adjectively = fustian. Oth. I, i, 13.
- Bona-roba**, *sb.* a harlot. 2 H. 4, III, ii, 22, 200.
- Bond**, *sb.* obligation, that to which one is bound. Lear, I, i, 92; M. for M. V, i, 8; A. & C. I, iv, 84.
- Bonnet**, *sb.* cap. V. & A. 1081, 1087.
- Bonnet**, *v. i.* to take off the bonnet, show courtesy. Cor. II, ii, 25.
- Book**, *sb.* used of any document or writing. 1 H. 4, III, i, 223, 265; Sonn. xxiii, 8. Love of study, learning. 2 H. 6, IV, vii, 68; H. 8, I, i, 122. Recorder, reporter. Cor. V, ii, 15. By the book = methodically. R. & J. I, v, 108. In your books = in your good books, in your favour. T. of S. II, i, 221; 2 H. 4, II, 2, 43; M. A. I, i, 63.

GLOSSARY

- Book oath = oath sworn on the Bible. 2 H. 4, II, i, 99.
- Book, *v. t.* to register. H. 5, IV, vii, 70.
- Bookman, *sb.* a student. L. L. L. II, i, 226.
- Bookmates, *sb.* fellow-students. L. L. L. IV, i, 93.
- Boot, *sb.* booty, prey. H. 5, I, ii, 194; 2 H. 6, IV, i, 13. Profit, advantage. M. for M. II, iv, 11; W. T. IV, iv, 627, 665; A. & C. IV, i, 9; R. 2, I, i, 164. What is given over and above; bonus. W. T. IV, iv, 665; R. 3, IV, iv, 65; T. & C. IV, v, 40.
- Boot, *v. i.* to put on boots. 2 H. 4, V, iii, 133.
- Boot, *v. t.* to give to boot or into the bargain. A. & C. II, v, 71.
- Boot, *v. i.* to avail. R. 2, III, iv, 18. *v. t.* to endow. A. & C. II, v, 71.
- Boot-hose, *sb.* a stocking to be worn with boots. T. of S. III, ii, 63.
- Bootless, *adj.* profitless. Tp. I, ii, 35.
- Bootless, *adv.* to no purpose. M. N's D. II, i, 37; J. C. III, i, 75.
- Boots, *sb.* Give me not the boots = do not make a laughing-stock of me; put me not to the torture of the boots, which were used to extort confessions. Two G. I, i, 27.
- Bore, *sb.* the calibre of a gun; hence, metaphorically, the importance of a question. Ham. IV, vi, 22.
- Bore, *v. t.* to cheat, gull, undermine. H. 8, I, i, 128.
- Bosky, *adj.* shrubby, woody. Tp. IV, i, 81.
- Bosom, *sb.* used metaphorically as the seat of confidence. J. C. II, i, 305, V, i, 7; Lear, IV, v, 26; M. N's D. I, i, 216. Heart's desire. M. for M. IV, iii, 131. Surface. John, IV, i, 3. Affection. Lear, I, i, 272, V, iii, 50.
- Bosom up, *v. t.* to lock up as in the bosom. H. 8, I, i, 112.
- Bosomed, *adj.* intimate. Lear, V, i, 13.
- Botch, *v. t.* to contrive clumsily. Tw. N. IV, i, 55; Tim. IV, iii, 284.
- Botch, *sb.* a clumsy blunder. Mac. III, i, 133.
- Botcher, *sb.* a patcher of old clothes. Tw. N. I, v, 42; Cor. II, i, 82.
- Botchy, *adj.* ulcerous. T. & C. II, i, 6.
- Bots, *sb.* small worms in horses. 1 H. 4, II, i, 9; Per. II, i, 116.
- Bottle, *sb.* Lundle. M. N's D. IV, i, 30.
- Bottled, *adj.* bloated, swollen with venom. R. 3, I, iii, 242, IV, iv, 81.
- Bottom, *v. t.* to wind as thread. Two G. III, ii, 53 n.
- Bottom, *sb.* a deep dell or vale. As, IV, iii, 77; 1 H. 4, III, i, 105. Ship. M. of V. I, i, 42. Base, essential part. Cor. IV, v, 197.
- Bottom-grass, *sb.* grass growing in a deep valley. V. & A. 236.
- Bought and sold. Deceived, tricked. C. of E. III, i, 72; John, V, iv, 10; Rich. 3, V, iii, 304; 1 H. 6, IV, iv, 13; T. & C. II, i, 45.
- Bounce, *sb.* report of a gun. John, II, i, 462; 2 H. 4, III, ii, 276.
- Bound, *p. p.* prepared. Lear, III, vii, 7, 10; Ham. I, v, 6.
- Bounden, *p. p.* bound, obliged. As, I, ii, 265; John, III, iii, 29.
- Bourn, *sb.* boundary. Tp. II, i, 152; W. T. I, ii, 134; Ham. III, i, 79; A. & C. I, i, 16; T. & C. II, iii, 243. Brook. Lear, III, vi, 25.
- Bow, *sb.* yoke. As, III, iii, 69. *v. i.* to bend, yield. 1 H. 6, IV, v, 29; Sonn. xc, 3, cxx, 3. *v. t.* to bend, adapt. Cor. V, vi, 25.
- Bower, *v. t.* to enclose. R. & J. III, ii, 81.
- Bow-hand, *sb.* the left hand, which holds the bow. L. L. L. IV, i, 126.
- Boy, *sb.* used contemptuously. A. & C. III, xiii, 17, IV, i, 1, xii, 48; Cor. V, vi, 101.
- Boy, *v. t.* to represent a woman's part, which in Shakespeare's time was done by boys. A. & C. V, ii, 219.
- Boy-queller, *sb.* boy-killer. T. & C. V, v, 45.
- Brabble, *sb.* quarrel, brawl. Tw. N. V, i, 68.
- Brabblers, *sb.* brawler, quarreller. John, V, ii, 162.

GLOSSARY

- Brace**, *sb.* armour to protect the arm. Per. II, i, 125. State of defence. Oth. I, iii, 24.
- Brach**, *sb.* a bitch hound. 1 H. 4, III, i, 237; Lear, I, iv, 111, III, vi, 68; T. of S. ind. i, 15.
- Bragless**, *adj.* without boasting. T. & C. V, ix, 5.
- Braid**, *adj.* deceitful. A. W. IV, ii, 73.
- Braid**, *v. t.* to reproach, upbraid. Per. I, i, 93.
- Brainish**, *adj.* engendered in the brain, crazy. Ham. IV, i, 11.
- Brain-pan**, *sb.* the skull. 2 H. 6, IV, x, 11.
- Brainsick**, *adj.* distempered in brain, mad. 1 H. 6, IV, i, 111; T. & C. II, ii, 122.
- Brainsickly**, *adv.* madly. Mac. II, ii, 46.
- Brake**, *sb.* a thicket. M. N's D. II, i, 227; H. 8, I, ii, 75; V. & A. 237, 876; 2 H. 6, III, i, 1.
- Branched**, *p. p.* ornamented with patterns of leaves and flowers. Tw. N. II, v, 44.
- Brand**, *sb.* stigma, disgrace. Sonn. cxi, 5.
- Brave**, *adj.* fine, splendid. Tp. I, ii, 6, 411; Ham. II, ii, 299.
- Brave**, *sb.* a boast, defiance. John, V, ii, 159; T. & C. IV, iv, 136; T. A. II, i, 30.
- Brave**, *v. i.* to make an ostentatious display. R. 2, II, iii, 112, 143; *v. t.* to defy. John, IV, ii, 243. V, i, 70; R. 3, IV, iii, 57; Lucr. 40. To make brave or fine. R. 3, V, iii, 279.
- Bravery**, *sb.* finery. As, II, vii, 80; T. of S. IV, iii, 57. Bravado, ostentatious display. J. C. V, i, 10; Oth. I, i, 101; Ham. V, ii, 79.
- Braving**, *adj.* defiant. A. W. I, ii, 3; R 2, II, iii, 112, 143.
- Brawl**, *sb.* a French dance. L. L. L. III, i, 8.
- Brawn**, *sb.* roll of fat. 1 H. 4, II, iv, 106; 2 H. 4, I, i, 19. The muscular part of the arm. Cor. IV, v, 120; T. & C. I, iii, 297.
- Brawn-buttock**, *sb.* strong, muscular buttock. A. W. II, ii, 17.
- Brazed**, *p. p.* brazened, hardened. Lear, I, i, 10.
- Break cross or across**, a term in tilting to denote that the staff or shaft of the spear was not broken fairly by a blow in the direction of its length. M. A. V, i, 138; A. W. II, i, 64. See As, III, iv, 37.
- Break**, *v. i.* to communicate. J. C. II, i, 150; Two G. I, iii, 44; M. A. I, i, 271, 288, ii, 13, II, i, 127, III, ii, 67; 1 H. 4, III, i, 144; H. 8, V, i, 47. *v. t.* Mac. I, vii, 48; A. & C. I, ii, 171. To begin. 1 H. 6, I, iii, 81; M. W. III, iv, 22; T. A. V, iii, 19. To disband. A. W. IV, iv, 11. To become bankrupt. 2 H. 4, epil. 12.
- Break**, *v. t.* to fail to keep. Two G. V, i, 4; M. of V. I, iii, 158.
- Break up**, to carve; hence, to open a letter. L. L. L. IV, i, 56; M. of V. II, iv, 10.
- Breast**, *sb.* voice in singing. Tw. N. II, iii, 18.
- Breath**, *sb.* gentle exercise. T. & C. II, iii, 108, IV, v, 92. Breathing space. H. 5, II, iv, 145. Speech. Cor. II, i, 49. Suffrage, vote. Cor. II, i, 226.
- Breathe**, *v. t.* to allow to take breath. 2 H. 4, I, i, 38, IV, i, 114. To utter. Tim. III v, 32. *v. i.* to take breath. 1 H. 4, I, iii, 102. *v. r.* to give oneself exercise. A. W. II, iii, 249.
- Breathed**, *p. p.* in good condition, trained. L. L. L. V, ii, 654; Tim. I, i, 10. As, I, ii, 196; A. & C. III, xiii, 178.
- Breather**, *sb.* a living person. As, II, ii, 263; A. & C. III, iii, 21; Sonn. lxxxii, 12.
- Breathing**, *sb.* exercise. A. W. I, ii, 17; Per. II, iii, 101. Breathing time = time for exercise. Ham. V, ii, 170. Hence, rest from labour, delay. M. A. II, i, 328; Lucr. 1720. Breathing courtesy = welcome in words. M. of V. V, i, 141.
- Breech'd**, covered as with breeches. Mac. II, iii, 115.
- Breeching**, *adj.* fit to be breeched or flogged. T. of S. III, i, 18.
- Breed**, *sb.* children. Sonn. xii, 14.

GLOSSARY

Breed-bate, *sb.* a raiser of strife. M. W. I, iv, 12.
 Breeder, *sb.* a woman, a bearer of children. T. A. IV, ii, 68; 3 H. 6, II, i, 42.
 Breese, *sb.* the gadfly. T. & C. I, iii, 48; A. & C. III, x, 14.
 Brewage, *sb.* liquor brewed. M. W. III, v, 27.
 Bridebuck, *sb.* a buck given away in presents. M. W. V, v, 22.
 Brief, *sb.* a short summary, inventory. M. N's D. V, i, 42; John, II, i, 103; A. & C. V, ii, 137. A letter. 1 H. 4, IV, iv, 1.
 Brief, *adv.* in brief. As, IV, iii, 149; John, V, vi, 18.
 Briefly, *adv.* a short time since. Cor. I, vi, 16. Quickly, immediately. A. & C. IV, iv, 10.
 Brinded, *adj.* brindled, striped. Mac. IV, i, 1.
 Bring, *v. t.* to accompany, attend on a journey. M. for M. I, i, 62; H. 5, II, iii, 1.
 Bring out, to put out, disconcert. L. L. L. V, ii, 172. To bring forth, bear. Tim. IV, iii, 187.
 Bring, to. To be with a person to bring is to be with him to some purpose, which is vaguely hinted at, to be even with. T. & C. I, ii, 271.
 Broach, *v. t.* to spit, transfix. H. 5, V. prol. 32; T. A. IV, ii, 85.
 Broad, *adj.* free. Tim. III, iv, 63. Proud. T. & C. I, iii, 190. Down-right. Mac. III, vi, 21.
 Brock, *sb.* a badger. Tw. N. II, v, 95.
 Brogues, *sb.* thick shoes. Cym. IV, ii, 215.
 Broil, *sb.* tumult, strife. Oth. I, iii, 87; Mac. I, ii, 6. *v. i.* to be warned. T. & C. I, iii, 379.
 Broke, *v. t.* to negotiate, act as a go-between. A. W. III, v, 68. Broking pawn = security held by a broker or agent. R. 2, II, i, 293.
 Broken, of a mouth in which there are gaps in the teeth. A. W. II, iii, 58.
 Broken music. Some instruments, such

as viols, violins, flutes, etc., were formerly made in sets of four, which when played together formed a "consort." If one or more of the instruments of one set were substituted for the corresponding ones of another set, the result was no longer a "consort," but "broken music." As, I, ii, 125; H. 5, V, ii, 241; T. & C. III, i, 47.
 Broker, *sb.* an agent, go-between. John, II, i, 568; 2 H. 6, I, ii, 100; 3 H. 6, IV, i, 63; Ham. I, iii, 127; Two G. I, ii, 41; Comp. 173.
 Broker-between, *sb.* a go-between, procurer. T. & C. III, ii, 200; John, II, i, 582.
 Broker-lacquey, *sb.* a go-between. T. & C. V, x, 33.
 Brooch, *sb.* ornament; hanger on. R. 2, V, v, 66; Ham. IV, vii, 94; T. & C. II, i, 110.
 Brooch'd, *p. p.* adorned as with a brooch. A. & C. IV, xv, 25.
 Brooded, *adj.* sitting on brood. John, III, iii, 52.
 Brotherhood, *sb.* a trading company or guild. T. & C. I, iii, 104.
 Brow, *sb.* full flush, height. 2 H. 6, V, iii, 3; John, V, vi, 17. Edge. Oth. II, i, 53.
 Brownist, *sb.* a follower of Robert Brown, who about the year 1581 founded the sect of Independents. Tw. N. III, ii, 29.
 Bruit, *sb.* rumour, report. 3 H. 6, IV, vii, 64; T. & C. V, ix, 4; Tim. V, i, 191.
 Bruit, *v. t.* to report, announce with noise. Mac. V, vii, 22; Ham. I, ii, 127.
 Brush, *sb.* a rude assault. 2 H. 6, V, iii, 3; T. & C. V, iii, 34.
 Bubukles, *sb.* pimples. H. 5, III, vi, 99.
 Buck, *sb.* linen at the wash. 2 H. 6, IV, ii, 46.
 Buck of the first head, a buck of the fifth year. L. L. L. IV, ii, 9.
 Buckbasket, *sb.* a basket for carrying linen to the wash. M. W. III, iii, 2, &c.
 Bucking, *sb.* washing. M. W. III, iii, 115.

GLOSSARY

- Buckle**, *v. i.* to bow. 2 H. 4, I, i, 141.
To encounter closely, cope. 1 H. 6, I, ii, 95, IV, iv, 5, V, iii, 28.
- Buckler**, *v. t.* to shield, protect. T. of S. III, ii, 235; 3 H. 6, III, iii, 99.
- Bucklers**, to give the bucklers was an acknowledgment of defeat. M. A. V, ii, 16.
- Buck-washing**, *sb.* the washing of linen, washerwoman's work. M. W. III, iii, 137; cf. Buckbasket. M. W. III, iii, 2.
- Budge**, *v. i.* move away, retreat. Cor. I, vi, 44.
- Budget**, *sb.* a leather bag or pouch. W. T. IV, iii, 20.
- Buffet**, *v. i.* to fall to blows. H. 5, V, ii, 139. *sb.* blow. A. & C. I, iv, 20.
- Bug**, *sb.* a bugbear, spectre. T. of S. I, ii, 207; W. T. III, ii, 90; Cym. V, iii, 51; Ham. V, ii, 22.
- Bugle**, *adj.* black. As, III, v, 47 *n.*
- Building**, *sb.* build, frame. Sonn. lxxx, 12.
- Bulk**, *sb.* the projecting part of a shop on which goods were exposed for sale. Cor. II, i, 200; Oth. V, i, 1. Body, frame, trunk. R. 3, I, iv, 40; Ham. II, i, 95.
- Bullets**, *sb.* epigrams. M. A. II, iii, 219.
- Bully**, *sb.* a fine fellow. M. W. I, iii, 6; M. N's D. III, i, 7; H. 5, IV, i, 48.
- Bully-rook**, *sb.* a swaggering cheater. M. W. I, iii, 2, II, i, 183.
- Bung**, *sb.* a pickpocket. 2 H. 4, II, iv, 120.
- Bunting**, *sb.* a bird with plumage resembling that of a lark, but without the lark's note. A. W. II, v, 6.
- Burdock**, *sb.* See Lear, IV, iv, 4 *n.*
- Burgonet**, *sb.* a close-fitting helmet, first used by the Burgundians. 2 H. 6, V, i, 200; A. & C. I, v, 24.
- Burnet**, *sb.* a sweet smelling salad. H. 5, V, ii, 49.
- Burst**, *p. p.* broken. T. of S. ind. i, 6.
- Bush**, *sb.* a bush of ivy was formerly the sign of a vintner. As. epil. iv, 5.
- Busky**, *adj.* woody. 1 H. 4, V, i, 2.
- Buss**, *sb.* a coarse and wanton kiss. 2 H. 4, II, iv, 258.
- Buss**, *v. i.* to kiss. John, III, iv, 35; T. & C. IV, v, 220.
- But**, *prep.* except. 2 H. 4, V, iii, 89; 2 H. 6, II, ii, 82; A. & C. III, xi, 47.
- Butt**, *sb.* a tub; used contemptuously of a vessel. Tp. I, ii, 146; T. & C. V, i, 26. Goal, target. Oth. V, ii, 270.
- Buttery-bar**, *sb.* the buttery-hatch, or half door in the buttery, where beer is served out from the cellar. Tw. N. I, iii, 66.
- Buttons**, *sb.* buds. Ham. I, iii, 40.
- Butt-shaft**, *sb.* a blunt arrow, used for shooting at butts. L. L. L. I, ii, 165; R. & J. II, iv, 16.
- Buxom**, *adj.* obedient, complaisant. H. 5, III, vi, 27; Per. prol. 23.
- Buy**, *v. t.* pay for. 3 H. 6, V, i, 68. To gain, acquire. Mac. I, vii, 32. God buy you = God b' wi' you. As, III, ii, 242, IV, i, 28, V, iv, 37.
- Buz**, *buz!* a contemptuous interjection. Ham. II, ii, 389.
- Buzz**, *sb.* gossip, rumour. Lear, I, iv, 326.
- By**, *prep.* with reference to. M. of V. II, ix, 26; A. W. V, iii, 235; L. L. L. IV, iii, 146.
- By and by** = immediately. R. & J. II, ii, 151, III, i, 167, iii, 376, V, iii, 283.
- By-dependances**, *sb.* subsidiary issues. Cym. V, v, 390.
- By-drinkings**, *sb.* drinkings between meals. 1 H. 4, III, iii, 72.
- By-peep**, *v. i.* to peep slyly. Cym. I, vi, 107.
- By'r lady**, by our Lady. M. W. I, i, 25; Ham. II, ii, 420, III, ii, 128; R. 3, II, iii, 4.
- By'r lakin**, by our little lady; a grotesque appeal to the Virgin. Tp. III, iii, 1; M. N's D. III, ii, 12.
- CABIN**, *sb.* hovel. V. & A. 637.
- Cabinet**, *sb.* little cabin, nest, V. & A. 854.
- Cable**, *sb.* means, opportunity. Oth. I, ii, 17.

GLOSSARY

- Cacodemon**, *sb.* evil spirit. R. 3, I, iii, 144.
- Caddis**, *sb.* worsted lace or trimming. W. T. IV, ii, 205; 1 H. 4, II, iv, 67.
- Cade**, *sb.* a cask or barrel. 2 H. 6, IV, ii, 32.
- Cadent**, *adj.* falling. Lear, I, iv, 285.
- Caduceus**, *sb.* the wand of Mercury. T. & C. II, iii, 11.
- Cage**, *sb.* a temporary prison, lock-up. As III, ii, 343; 2 H. 6, IV, ii, 50.
- Cain-coloured**, *adj.* red, of the colour of Cain's hair. M. W. I, iv, 21.
- Caitiff**, *sb.* a captive, slave; hence, a wretch. A. W. III, ii, 113; R. 3, IV, iv, 100; Oth. IV, i, 111; V. & A. 914. Used adjectively. R. 2, I, ii, 53; R. & J. V, i, 52.
- Cake**. My cake is dough = my plans are frustrated, it is all up with me. T. of S. I, i, 108, V, i, 125.
- Calculate**, *v. t.* to speculate upon the future. J. C. I, iii, 65.
- Calendar**, *sb.* record. A. W. I, iii, 4. Guide. Ham. V, ii, 109.
- Calf**, *sb.* dolt. Ham. III, ii, 103.
- Caliver**, *sb.* musket. 1 H. 4, IV, ii, 19; 2 H. 4, III, ii, 262, 265.
- Call**, *sb.* a whistle by which birds are lured. T. of S. IV, i, 178; John, III, iv, 174.
- Call on**, to call to account. A. & C. I, iv, 28.
- Callat or callet**, *sb.* a trull. W. T. II, iii, 90; Oth. IV, ii, 122; 2 H. 6, I, iii, 81; 3 H. 6, II, ii, 144.
- Calling**, *sb.* appellation. As, I, ii, 212.
- Calm**, *sb.* qualm. 2 H. 4, II, iv, 36.
- Cambyases' vein**. A reference to Thomas Preston's play of Cambyases. 1 H. 4, II, iv, 376.
- Camlet**, *sb.* a light woollen material originally of camel's hair. H. 8, V, iv, 86.
- Can**, *v. i.* to be able, skilful. Ham. IV, vii, 84; Tp. IV, i, 27; Comp. 118. I can no more = I can do no more. Ham. V, ii, 312.
- Can** = **gan** = began. L. L. L. IV, iii, 102; Per. III, prol. 21.
- Canakin**, *sb.* a little can. Oth. II, iii, 64, 65.
- Canary**, *sb.* a strong sweet wine from the Canary Islands. Tw. N. I, iii, 76; M. W. III, ii, 76. A lively Spanish dance. A. W. II, i, 73; L. L. L. III, i, 11; M. W. II, ii, 55.
- Canary**, *v. i.* to dance canary. L. L. L. III, i, 11.
- Canary** = **quandary**. M. W. II, ii, 55, 57.
- Candied**, *p. p.* sugared over. Ham. III, ii, 58. Frozen, white with frost. Tp. II, i, 270; Tim. IV, iii, 225.
- Candle-holder**, *sb.* idle spectator. R. & J. I, iv, 38.
- Candle-mine**, *sb.* a magazine of tallow. 2 H. 4, II, iv, 289.
- Candle-wasters**, *sb.* night revellers. M. A. V, i, 18.
- Candy**, *adj.* sugared. 1 H. 4, I, iii, 251.
- Canker**, *sb.* the dog-rose or wild-rose. M. A. I, iii, 22; 1 H. 4, I, iii, 176. A worm that destroys blossoms. M. N's D. II, ii, 3; Ham. I, iii, 39; 2 H. 4, II, ii, 91; Sonn. xxxv, 4.
- Canker-bit**, *adj.* worm-eaten. Lear, V, iii, 122.
- Canker-bloom**, *sb.* the blossom of the wild-rose. Sonn. liv, 5.
- Canker-blossom**, *sb.* the worm which devours the blossoms. M. N's D. III, ii, 282.
- Canker'd**, *adj.* malignant. 1 H. 4, I, iii, 137.
- Canon**, *sb.* law, as in The hospitable canon = the law of hospitality. Cor. I, x, 26.
- Canonized**, *p. p.* consecrated by canonical rites of burial. Ham. I, iv, 47.
- Canopy**, *sb.* the sky, heaven. Ham. II, ii, 298; Cor. IV, v, 38. *v. t.* to cover as with a canopy. Sonn. xii, 6; Tw. N. I, i, 41.
- Canstick**, *sb.* candlestick. 1 H. 4, III, i, 131.
- Cantle**, *sb.* a piece, slice. 1 H. 4, III, i, 100; A. & C. III, x, 6.
- Canton**, *sb.* canto. Tw. N. I, v, 254.
- Canvass**, *v. t.* to shake and toss as in a

GLOSSARY

- sieve, to take to task. 2 H. 4, II, iv, 215. To ensnare, entrap. 1 H. 6, I, iii, 36.
- Canzonet, *sb.* a little song. L. L. L. IV, ii, 115.
- Cap, *sb.* chief. Tim. IV. iii, 355.
- Cap of the time = height of the fashion. A. W. II, i, 51.
- Capable, *adj.* comprehensive. Oth. III, iii, 463. Sensible. As. III, v, 23. Sensitive, susceptible. Ham. III, ii, 11, iv, 127; T. & C. III, iii, 302; John, III, i, 12. Able to possess. Lear, II, i, 85.
- Capitulate, *v. i.* to make terms of agreement, combine. 1 H. 4, III, ii, 120; Cor. V, iii, 82.
- Capocchia, *sb.* the feminine of Capocchio (Ital.) simpleton, a fool. T. & C. IV, ii, 31.
- Capon, *sb.* love-letter. L. L. L. IV, i, 56.
- Capriccio, *sb.* caprice, fancy. A. W. II, iii, 286.
- Capricious, *adj.* humourous, fantastical; with a pun on Lat. *capra*, a goat. As. III, iii, 6.
- Captain, *adj.* chief, prominent. Sonn. lii, 8; lxvi, 12.
- Captious, *adj.* equivalent to "capacious," capable of receiving. A. W. I, iii, 193.
- Captivate, *v. t.* to take captive. 3 H. 6, I, iv, 115. *adj.* made captive. 1 H. 6, II, iii, 42, V, iii, 107.
- Captived, *p. p.* taken captive. H. 5, II, iv, 55.
- Carack, *sb.* a merchant vessel of large burden. C. of E. III, ii, 135; Oth. I, ii, 50.
- Caraways, *sb.* comfits made with caraway seeds. 2 H. 4, V, iii, 3. Roasted apples sprinkled with caraways are still to be seen every year at the Audit Feast in Trinity College, Cambridge.
- Carbonado, *sb.* meat slashed for broiling. 1 H. 4, V, iii, 56; Cor. IV, v, 187.
- Carbonado, *v. t.* to slash, hack. A. W. IV, v, 92; Lear, II, ii, 34; W. T. IV, iv, 259.
- Carcanet, *sb.* a necklace. C. of E. III, i, 4; Sonn. lii, 8.
- Card, *sb.* a chart, map. Mac. I, iii, 17; Ham. V, i, 134. A cooling card, whatever be the origin of the expression, denotes a decisive stroke or move. 1 H. 6, V, iii, 84. It is thought to be a cooling mixture, from "card" to mix. If derived from the game of cards it is difficult to say what "cooling" means.
- Card, *v. t.* to mix; used of liquids. 1 H. 4, III, ii, 62.
- Card of ten, *sb.* a card with ten spots or pips. T. of S. II, i, 397.
- Cardinally. A blunder for "carnally." M. for M. II, i, 77.
- Card-maker, *sb.* one who makes cards for wool combing. T. of S. ind. II, 18.
- Care, *v. i.* to take care. Per. I, ii, 15.
- Career, *sb.* a course run at full speed, full swing. L. L. L. V, ii, 482; M. A. V, i, 134. To pass a career is to run a course at full speed. "Conclusions passed the careers" may mean, if it have any meaning, the end came very swiftly. M. W. I, i, 161. In H. 5, II, i, 123, "passes careers" is, perhaps, indulges in sallies of wit.
- Careires. See Career.
- Careful, *adj.* full of care, anxious. R. 3, I, iii, 83; H. 5, IV, i, 227. Is not careful = does not care. T. A. IV, iv, 84.
- Careless, *adj.* worthless. Mac. I, iv, 11.
- Carl, *sb.* peasant, rustic. Cym. V, ii, 4.
- Carlot, *sb.* peasant. As. III, v, 107.
- Carnal, *adj.* flesh-devouring, cruel. R. 3, IV, iv, 46. Sensual. Ham. V, ii, 373; Oth. I, iii, 330.
- Carpet consideration, *on.* Of knights who were dubbed for some domestic service at court and not in the field of battle. Tw. N. III, iv, 225.
- Carpets, *sb.* table-cloths. T. of S. IV, i, 44.
- Carpet-mongers, *sb.* carpet knights, effeminate courtiers who were more at home on carpets than on the field of battle. M. A. V, ii, 29.
- Carry, *v. t.* to manage, conduct. H. 8, I, i, 100. To triumph over. T. & C. V, vi, 24; Cor. IV, vi, 27, V, vi, 43.

GLOSSARY

- v. i.* used of the flight of an arrow in archery. A. & C. III, vii, 75.
- Carry coals, to perform a degrading service, submit to an indignity. H. 5, III, ii, 45; R. & J. I, i, 1.
- Carry-tale, *sb.* a tale-bearer. L. L. L. V, ii, 463; V. & A. 657.
- Carry out a side, a phrase at cards, to play the game successfully. Lear, V, i, 61.
- Cart, *sb.* chariot. Ham. III, ii, 150.
- Carve, *v. i.* to use a complimentary gesture in carving. M. W. I, iii, 42; L. L. L. V, ii, 323. To carve for = to gratify. Oth. II, iii, 165.
- Case, *v. t.* to strip off the case or skin of an animal. A. W. III, vi, 93. To put on a mask. 1 H. 4, II, ii, 251; Cym. V, iii, 22.
- Case, *sb.* the skin of an animal. Tw. N. V, i, 159; W. T. IV, iv, 802. An overcoat. 1 H. 4, I, ii, 173. External adornments. Comp. 116; M. for M. II, iv, 13.
- Case, *sb.* a set, as of musical instruments, which were in fours. H. 5, III, ii, 3.
- Cashiered, *p. p.* properly, discarded. In Bardolph's language it probably means relieved of his cash. M. W. I, i, 160.
- Cask, *sb.* casket. 2 H. 6, III, ii, 409.
- Casque, *sb.* a helmet. R. 2, I, iii, 81; Cor. IV, vii, 43; H. 5, prol. 13.
- Cassock, *sb.* a military cloak. A. W. IV, iii, 160.
- Cast, *v. t.* to dismiss. Oth. I, i, 150, II, iii, 14, V, ii, 330. To cast the water is to ascertain a disease by an inspection of the patient's water. M. for M. III, i, 94; Mac. V, iii, 50. Add up. 2 H. 4, V, i, 19. Cast away = wreck. Sonn. lxxx, 13. Cast beyond = overreach. Ham. II, ii, 115.
- Cast, *adj.* cast off. As, III, iv, 14.
- Castaway, *sb.* an outcast. R. 3, II, ii, 6; T. A. V, iii, 75; Lucr. 744.
- Castillano vulgo, Spanish of Sir Toby's invention. See Tw. N. I, iii, 39; *n.*
- Castle, *sb.* a strong helmet. T. A. III, i, 170; T. & C. V, ii, 187.
- Casual, *adj.* liable to injury. Cym. I, iv, 87.
- Cat, *sb.* the civet cat. As, III, ii, 60; Lear, III, iv, 104. Used contemptuously of a man. A. W. IV, iii, 222; Cor. IV, ii, 34.
- Cataian, *sb.* a native of Cathay, a Chinese; a cant term. M. W. II, i, 129; Tw. N. II, iii, 73.
- Cataplasma, *sb.* a poultice. Ham. IV, vii, 143.
- Cataract, *sb.* water falling from the heavens. Lear, III, ii, 2.
- Cater-cousins, *sb.* good friends; derived from *quatre cousin*, but without any authority. M. of V. II, ii, 119.
- Catlings, *sb.* fiddle-strings, made of catgut. T. & C. III, iii, 299; R. & J. IV, v, 127.
- Cat o' mountain, *sb.* a wild cat; probably an ounce or small variety of leopard. Tp. IV, i, 260; M. W. II, ii, 23.
- Caudle, *v. t.* to refresh, like a warm drink. Tim. IV, iii, 225.
- Cause, *sb.* ground for challenge to a duel. L. L. L. I, ii, 167; R. & J. II, iv, 25; As, V, iv, 49, where see note.
- Cause, *conj.* because. Mac. III, vi, 21.
- Causeless, *adj.* See note on A. W. II, iii, 3.
- Cautel, *sb.* deceit, stratagem. Ham. I, iii, 15; Comp. 303.
- Cautelous, *adj.* crafty, deceitful. J. C. II, i, 129; Cor. IV, i, 33.
- Cauterizing, *sb.* a searing with hot iron. Tim. V, i, 131.
- Cavalcero, cavalier. M. W. II, iii, 67; 2 H. 4, V, iii, 57.
- Caviare, *sb.* the pickled roe of the sturgeon palatable only to gourmets. Ham. II, ii, 430.
- Cease, *sb.* deccase, extinction. Ham. III, iii, 15.
- Ceased, *p. p.* put off, stopped. Tim. II, i, 16.
- Censer, *sb.* the censers or firepans which were used for burning perfumes had their lids embossed with figures in slight relief, to which the beadle is

GLOSSARY

- compared. 2 H. 4, V, iv, 19. T. of S. IV, iii, 91.
- Censure, *sb.* opinion, judgment. As, IV, i, 6; 1 H. 6, II, iii, x; R. 3, II, ii, 144; Per. II, iv, 34; Ham. III, ii, 26; Mac. V, iv, 14; Oth. IV, i, 267, V, ii, 371.
- Censure, *v. t.* to judge, estimate. M. A. II, iii, 205; 1 H. 6, V, v, 97; 2 H. 6, I, iii, 115; Lear, V, iii, 3; J. C. III, ii, 16; John, II, i, 328; Sonn. cxlviii, 4. To pass judgment. Two G. I, ii, 19; M. for M. I, iv, 72.
- Centre, *sb.* used for the earth. See note on T. & C. I, iii, 85.
- Century, *sb.* a hundred. Cym. IV, ii, 394. A company of a hundred men. Cor. I, vii, 3; Lear, IV, iv, 6.
- Cerelcloth, *sb.* waxed linen, used for shrouds. M. of V. II, vii, 51.
- Cerements = cerelcloths. Ham. I, iv, 48.
- Ceremony, *sb.* solemn trophy, sacred ornament. M. of V. V, i, 206; J. C. I, i, 66. Omen, portent. J. C. II, i, 197, II, ii, 13. Courtesy. Mac. III, iv, 36.
- Cerns, concerns. T. of S. V, i, 64.
- Certainty, *sb.* assurance. A. W. II, i, 168, III, vi, 67.
- Certes, *adv.* certainly. Tp. III, iii, 30; Oth. I, i, 16.
- Cess, reckoning. Out of all cess = immoderately. 1 H. 4, II, i, 7.
- Cesse = cease. A. W. V, iii, 72.
- Chace, *sb.* a term at tennis. H. 5, I, ii, 266.
- Chafe, *sb.* anger. A. & C. I, iii, 85. *v. t.* to make angry. Two G. III, i, 233; Cor. III, iii, 27. *v. i.* to fret, fume. M. W. V, iii, 8; Mac. IV, i, 91.
- Chair, *sb.* chair of state, rostrum. Cor. IV, vii, 52.
- Chair-days, *sb.* time of repose. 2 H. 6, V, ii, 48.
- Chairs of order, the seats of the knights in St. George's Chapel, Windsor. M. W. V, v, 59.
- Chaliced, *adj.* cup-shaped. Cym. II, iii, 1.
- Challenge, *v. t.* to claim as due. A. W. II, iii, 132; R. 2, II, iii, 134; Oth. I, iii, 188. To accuse. Mac. III, iv, 42; T. A. I, i, 340. *sb.* claim. 1 H. 6, V, iv, 153. Protest against a juror's qualification. H. 8, II, iv, 81.
- Challenger, *sb.* claimant. H. 5, II, iv, 95; Ham. IV, vii, 28.
- Chamber, *sb.* a rendering of the title *camera regis* which was given to London. R. 3, III, i, 1.
- Chambers, *sb.* small cannon fired on festal occasions. 2 H. 4, II, iv, 51.
- Chamberer, *sb.* a haunter of drawing-rooms. Oth. III, iii, 269.
- Champaign, *sb.* open country. Lear, I, i, 63; Tw. N. II, v, 142. *adj.* Lucr. 1247.
- Champion, *v. t.* to engage in single combat. Mac. III, i, 71.
- Chance, *sb.* fortune. A. & C. III, x, 36, V, ii, 173.
- Change, *v. t.* exchange, reciprocate. A. W. III, ii, 96; Lear, IV, ii, 17; *v. i.* change colour. H. 5, II, ii, 73; J. C. III, i, 24; *sb.* alternation. Oth. I, i, 73.
- Changeable, *adj.* of varying colour, like shot silk. Tw. N. II, iv, 73.
- Changeful, *adj.* changeful potency = power to resist change. T. & C. IV, iv, 96.
- Changeling, *sb.* child stolen by the fairies. M. N's D. II, i, 23, see note; W. T. III, iii, 114, IV, iv, 677.
- Channel, *sb.* a gutter. 2 H. 4, II, i, 45; Lucr. 1487.
- Channel, *v. t.* to furrow. 1 H. 4, I, i, 7.
- Chanson, *sb.* a song. Ham. II, ii, 414.
- Chanticleer, *sb.* the cock. Tp. I, ii, 385; As, II, vii, 30.
- Chape, *sb.* the metal end of a scabbard. A. W. IV, iii, 136.
- Chapeless, *adj.* without a chape, or metal end to the scabbard. T. of S. III, ii, 45.
- Chapless, *adj.* without the lower jaw. R. & J. IV, i, 83; Ham. V, i, 87.
- Chapman, *sb.* a merchant. L. L. L. II, i, 16; T. & C. IV, i, 77.
- Chaps, *sb.* jaws. Mac. I, ii, 22; A. & C. III, v, 13; John, II, i, 352. Furrows. T. A. V, iii, 77; Lucr. 1452.

GLOSSARY

- Charact**, *sb.* a special mark or sign of office. M. for M. V, i, 56.
- Character**, *sb.* handwriting. R. 3, III, i, 81; Ham. IV, vii, 51; Lear, I, ii, 59, II, i, 72; W. T. V, ii, 35; Sonn. lix, 8. *plu.* = written records. 2 H. 6, I, i, 96. Designs. Comp. 16.
- Character**, *v. t.* to write, inscribe. As, III, ii, 6; Ham, I, iii, 59; Two G. II, vii, 4; Sonn. cxxii, 2.
- Characterless**, *adj.* without leaving records or traces. T. & C. III, ii, 184.
- Charactery**, *sb.* written characters. M. W. V, v, 71; J. C. II, i, 308.
- Chare**, *sb.* a household job. A. & C. IV, xv, 75, V, ii, 230.
- Charge**, *sb.* weight, importance. W. T. IV, iv, 252; 1 H. 4, II, i, 45; Ham. V, ii, 43. Cost, expense. John, I, i, 49; J. C. IV, i, 9; M. Ado, I, i, 87; Ham. IV, iv, 47; Cor. V, vi, 68. Commission. 2 H. 4, I, ii, 59; Tim. III, iv, 26; T. & C. IV, iv, 132.
- Charges**, *sb.* to be at charges for = to be at the expense of. R. 3, I, ii, 255.
- Chargeful**, *adj.* expensive. C. of E. IV, i, 29.
- Charge-house**, *sb.* a school-house, where the *charge* of youth is undertaken. L. L. L. V, i, 70.
- Chariest**, *adj.* most careful and scrupulous. Ham. I, iii, 36.
- Chariness**, *sb.* scrupulousness. M. W. II, i, 87.
- Charles' wain**, *sb.* the Great Bear. 1 H. 4, II, i, 2.
- Charm**, *v. t.* to produce as by enchantment. M. N's D. IV, i, 80. To protect by charms. Mac. V, viii, 12. To still, bring to silence. M. A. V, i, 26; Oth. V, ii, 186; 2 H. 6, IV, i, 64; 3 H. 6, V, v, 31. To conjure, adjure. J. C. II, i, 271.
- Charm**, *sb.* charmer. A. & C. IV, xii, 16, 25.
- Charmer**, *sb.* an enchantress. Oth. III, iv, 57.
- Charming**, *adj.* capable of producing fascination. 1 H. 6, V, iii, 2; Cym. I, iii, 35, V, iii, 32; T. A. II, i, 16.
- Charmingly**, *adv.* in magical fashion. Tp. IV, i, 119.
- Charneco**, *sb.* a kind of wine, perhaps so named from Charneca, a village in Portugal. 2 H. 6, II, iii, 63.
- Charter**, *sb.* promissory note. R. 2, I, iv, 48. Legal protection. Oth. I, iii, 245. Privilege, right. Cor. I, ix, 14; Sonn. lviii, 9, lxxxvii, 3.
- Chary**, *adv.* carefully. Sonn. xxii, 11.
- Chase**, *sb.* quarry, used of the hunted animal. 3 H. 6, II, iv, 12. Any unenclosed tract of land. T. A. II, iii, 255.
- Chat**, *v. t.* to gossip about. Cor. II, i, 198. *sb.* talk, discourse. Tp. II, i, 257.
- Chaudron**, *sb.* entrails. Mac. IV, i, 33; Per. IV, vi, 9.
- Cheapen**, *v. t.* to bid for. M. A. II, iii, 28.
- Cheat**, *sb.* fraud. W. T. IV, iii, 28 115.
- Cheator**, *sb.* an escheator or officer who collected fines due to the Exchequer. M. W. I, iii, 60. A swindler, rogue. 2 H. 4, II, iv, 92, 98, 132. In the phrase "tame cheater" there is clearly a reference to the chetah or hunting leopard.
- Check**, *v. i.* to start, stop, at the sight of game. Tw. N. II, v, 105, III, i, 61; Ham. IV, vii, 62.
- Check**, *v. t.* to rebuke, chide. J. C. IV, iii, 96; Lear, II, ii, 137; 2 H. 6, I, ii, 54. To control, restrain. 3 H. 6, II, vi, 12.
- Check**, *sb.* rebuke, reproof. M. W. III, iv, 79; T. of S. I, i, 32; Oth. I, i, 149.
- Cheer**, *sb.* countenance, aspect. M. N's D. III, ii, 96; M. of V. III, ii, 314; 1 H. 6, I, ii, 48; Lucr. 263. Cheerfulness, R. 3, V, iii, 74; Ham. III, ii, 159; T. A. I, i, 264. Entertainment. Ham. III, ii, 214; Mac. III, iv, 33.
- Cheerly**, *adv.* cheerfully. As, II, vi, 14; R. 2, I, iii, 66.
- Chequins**, *sb.* a gold coin. Per. IV, ii, 25, *see* note.
- Cherry-pit**, *sb.* a childish game, in which

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- cherry stones were pitched into a small hole. Tw. N. III, iv, 111.
- Cherubin, *sb.* a cherub. Tp. I, ii, 152; Mac. I, vii, 22.
- Cheveril, *sb.* leather of kid skin. R. & J. II, iv, 80. Used as an adjective. Tw. N. III, i, 10; H. 8, II, iii, 32.
- Che vor ye, I warn ye. Lear, IV, vi, 242.
- Chew, *v. i.* to ruminate. J. C. I, ii, 271.
- Chewet, *sb.* a chough. 1 H. 4, V, i, 29. There may also be a reference to the other meaning of chewet or chuet, which is a pie of minced meat.
- Chide, *v. t.* to scold, rebuke. Tp. I, ii, 476; M. N's D. III, ii, 200. Used figuratively. 1 H. 4, III, i, 45; H. 5, II, iv, 125. *v. i.* to quarrel. V. & A. 46. Hence to cry out in a loud tone, resound. T. & C. I, iii, 54; H. 8, III, ii, 197.
- Chiding, *sb.* used of a loud cry or noise. M. N's D. IV, i, 112; As, II, i, 7.
- Child-changed, changed by his children's conduct. Lear, IV, vii, 17.
- Childed, *p. p.* having children. Lear, III, vi, 110.
- Childing, *adj.* fruitful. M. N's D. II, i, 112.
- Childlike, *adj.* filial, affectionate. Lear, II, i, 106.
- Childness, *sb.* childish ways. W. T. I, ii, 170.
- Chill, I will. Lear, IV, vi, 237, 243, 246.
- Chinks, *sb.* money, coin. R. & J. I, v, 115.
- Chirurgeonly, *adv.* in a surgeon-like manner. Tp. II, i, 134.
- Choke, *v. t.* to suffocate by drowning. Mac. I, ii, 9.
- Choler, *sb.* anger. M. W. II, iii, 78; R. 2, I, i, 153; Ham. III, ii, 299.
- Chop, *v. t.* to clap, pop. R. 3, I, iv, 152.
- Chopine, *sb.* a shoe with a high sole. Ham. II, ii, 422.
- Chop-logic, *sb.* silly sophistry. R. & J. III, v, 149.
- Chopped, *p. p.* chapped. As, II, iv, 46; Sonn. lxxii, 10; J. C. I, ii, 244; 2 H. 4, III, ii, 267.
- Chopping, *adj.* changing; as putting one word for another. R. 2, V, iii, 124. Or, mincing.
- Chough, *sb.* the jackdaw. Tp. II, i, 257; M. N's D. III, ii, 21; Lear, IV, vi, 13; Ham. V, ii, 88; Mac. III, iv, 125.
- Christendom, *sb.* Christianity. John, IV, i, 16. Christian name, appellation. A. W. I, i, 162.
- Christom, *adj.* a corruption of chrisom, the white cloth which was put upon a child at baptism. A chrisom child was one which died within a month of its birth. H. 5, II, iii, 11.
- Chuck, *sb.* chick, a term of endearment. Tw. N. III, iv, 108; Oth. III, iv, 46; Mac. III, ii, 45; H. 5, III, ii, 24.
- Chud, I would. Lear, IV, vi, 240.
- Chuff, *sb.* a churl, boor. 1 H. 4, II, 2, 86. Cotgrave has "Marrouffe . . . a rich churle, or fat chuffe."
- Churchman, *sb.* an ecclesiastic. M. W. II, iii, 43, 49; Tw. N. III, i, 4; R. 3, III, vii, 48.
- Churl, *sb.* a niggard, miser. R. & J. V, iii, 163; Sonn. i, 12.
- Churlish, *adj.* niggardly. As, II, iv, 75.
- Cicatrice, *sb.* a scar. A. W. II, i, 43; Cor. II, i, 140; As, III, v, 23.
- Cicester, Cirencester. R. 2, V, vi, 3. The old spelling is Ciceter.
- 'Cide, *v. t.* to decide. Sonn. xlvii, 9.
- Cinque pace, *sb.* a slow stately dance. M. A. II, i, 62, 66. See Tw. N. I, iii, 139.
- Cinque-spotted, *adj.* having five spots. Cym. II, ii, 38.
- Cipher, *v. t.* to signify, denote. Lucr. 207, 811.
- Circle, *sb.* crown. John, V, i, 2; A. & C. III, xii, 18. Compass. As, V, iv, 34; John, V, ii, 136.
- Circled, *adj.* round. R. & J. II, ii, 110.
- Circuit, *sb.* circle, crown. 2 H. 6, III, i, 352. Enclosure. V. & A. 230.
- Circumured, *p. p.* walled about. M. for M. IV, i, 26.
- Circumstance, *sb.* particulars, details, detailed argument. M. A. III, ii, 90; 2 H. 6, I, i, 100; R. 3, I, ii, 77; R. & J. II, v, 36, V, iii, 180; John, II, i, 77;

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- R. 3, I, ii, 77; Two G. I, i, 36; Oth. III, iii, 358, 410; T. & C. III, iii, 114. Ceremonious phrases. M. of V. I, i, 154; Ham. I, v, 127; W. T. V, i, 90. Accidental occurrence. W. T. III, ii, 18; Oth. III, iii, 16.
- Circumstanced, *p. p.* influenced by circumstances. Oth. III, iv, 202.
- Circumvention, *sb.* cunning. T. & C. II, iii, 14. Means of circumventing or outwitting. Cor. I, ii, 6.
- Cital, *sb.* recital, accusation. 1 H. 4, V, ii, 62.
- Cite, *v. t.* to incite, urge. Two G. II, iv, 81; 2 H. 6, III, ii, 281. To recite, describe. Lucr. 524.
- Citizen, *adj.* town-bred. Cym. IV, ii, 8.
- Cittern, *sb.* a guitar. L. L. L. V, ii, 603 *n.*
- City, *sb.* used metaphorically for "citadel of chastity." Lucr. 469; Comp. 176.
- Civet, *sb.* musky perfume obtained from the civet cat. Lear, IV, vi, 130.
- Civil, *adj.* orderly, well-conducted, civilised. Cym. III, vi, 23; Tw. N. I, iv, 20, III, iv, 5; H. 5, I, ii, 199; A. & C. V, i, 16. Civil arms = domestic or civil war. R. 2, III, iii, 102. A civil doctor is a doctor of civil law. M. of V. V, i, 210.
- Civilly, *adv.* decorously. A. & C. III, xiii, 129.
- Clack-dish, *sb.* a wooden dish with a cover carried by beggars. M. for M. III, ii, 118.
- Clamour, *v. t.* to still, silence. W. T. IV, iv, 243. *See* note.
- Clap i' the clout, to hit the bull's-eye. 2 H. 4, III, ii, 45.
- Clap, *v. r.* to pledge oneself by clasp hands. W. T. I, ii, 104. *v. t.* to conclude by clasp hands. John, III, i, 235.
- Clap into, to strike into, set about quickly. M. for M. IV, iii, 37; As, V, iii, 9.
- Clapped, *p. p.* applauded. Ham. II, ii, 337. Beaten, mashed. A. & C. IV, ii, 17.
- Clapper-claw, *v. t.* to thrash, drub. M. W. II, iii, 59; T. & C. V, iv, 1.
- Claw, *v. t.* to scratch, flatter. M. A. I, iii, 15; L. L. L. IV, ii, 61.
- Clean, *adv.* entirely. J. C. I, iii, 35; Oth. I, iii, 356.
- Cleanly, *adv.* completely, adroitly. V. & A. 694; T. A. II, i, 94.
- Clean-timbered, *adj.* well built. L. L. L. V, ii, 630.
- Clear, *adj.* pure, innocent. Tp. III, iii, 82; Mac. I, vii, 18, II, i, 28; Lucr. 382.
- Clearness, *sb.* freedom from suspicion. Mac. III, i, 132.
- Clearstories, *sb.* clerestories, rows of upper windows in halls and churches. Tw. N. IV, ii, 37.
- Cleave to, to adhere, stick closely to. Mac. I, iii, 145, II, i, 25. To follow closely. Tp. IV, i, 165.
- Cleft, *adj.* divided, discordant. Comp. 293.
- Clepe, *v. t.* to call. L. L. L. V, i, 20; Ham. I, iv, 19; V. & A. 995; Mac. III, i, 93.
- Clerkly, *adv.* scholarly, civilly. 2 H. 6, III, i, 179.
- Cliff, *sb.* clef, the key in music. T. & C. V, ii, 11.
- Climate, *sb.* region of the earth or sky. R. 2, IV, i, 130; John, II, i, 344; J. C. I, iii, 32. *v. i.* to dwell. W. T. V, i, 170.
- Climatures, *sb.* inhabitants of the same climate or region. Ham. I, i, 125.
- Cling, *v. t.* to shrivel up. Mac. V, v, 40.
- Clinquant, *adj.* sparkling with gold or silver lace. H. 8, I, i, 19.
- Clip, *v. t.* to embrace, enfold. V. & A. 600; Cor. I, vi, 29, IV, v, 109; John, V, ii, 34; W. T. V, ii, 52; 2 H. 6, IV, i, 6; Oth. III, iii, 468; A. & C. V, ii, 356. To curtail. Lear, IV, vii, 6.
- Cloister, *sb.* a nunnery. M. for M. I, ii, 170; M. N's D. I, i, 71. The covered walk which was an essential part of a religious house. Two G. I, iii, 2.
- Cloister, *v. t.* to shut up in a cloister. R. 2, V, i, 23.

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- Cloistered, *adj.* belonging to a cloister, secluded, solitary. Mac. III, ii, 41.
- Cloistress, *sb.* a nun. Tw. N. I, i, 28.
- Close, *sb.* a cadence in music. R. 2, II, i, 12; H. 5, I, ii, 182. A hand to hand grapple. 1 H. 4, I, i, 13. *adj.* secret, retired. 2 H. 6, II, ii, 3; Tim. IV. iii, 142; Mac. III, v, 7; John, IV, ii, 72; R. 3, IV, ii, 35. Crafty. 2 H. 6, II, iv, 73. *adv.* secretly. T. of S. ind. I, 125. *v. i.* to come to an agreement, make terms. Two G. II, v, 10; M. for M. V, i, 340; T. & C. III, ii, 247; T. A. V, ii, 70; Ham. II, i, 45.
- Closely, *adj.* secretly. John, IV, i, 133; R. 3, III, i, 159; Ham. III, i, 29. R. & J. V, iii, 254.
- Closeness, *sb.* retirement, privacy. Tp. I, ii, 90.
- Closure, *sb.* enclosure. R. 3, III, iii, 11; V. & A. 782; Sonn. xlviii, 11. Closing, ending. T. A. V, iii, 134.
- Cloth-of-gold, *sb.* plain cloth embroidered with gold. A. & C. II, ii, 203.
- Clothier's yard, a cloth-yard shaft was a term for the old English arrow. Lear, IV, vi, 88.
- Clotpoll, *sb.* clodpate, blockhead. Lear, I, iv, 46.
- Cloud, *sb.* a gloomy look. A. & C. III, ii, 51.
- Clouded, *p. p.* spotted, stained. W. T. I, ii, 280.
- Cloudy, *adj.* gloomy, sullen. Tp. II, i, 136; Mac. III, vi, 41; R. 3, II, ii, 112; 1 H. 4, III, ii, 83; V. & A. 725.
- Clout, *sb.* the bull's eye of a target. L. L. L. IV, i, 127; 2 H. 4, III, ii, 45. A sheet. R. & J. II, iv, 200. A bandage. A. & C. IV, vii, 6.
- Clouted, *adj.* hobnailed. 2 H. 6, IV, ii, 180; Cym. IV, ii, 215.
- Cloy, *v. t.* to stroke with a claw. Cym. V, iv, 118.
- Cloyless, *adj.* not cloying. A. & C. II, i, 25.
- Cloyment, *sb.* satiety. Tw. N. II, iv, 98.
- Clubs, a cry to the bystanders to separate the combatants in an affray. Clubs were the weapons of the London prentices and as commonly used in causing as in quelling a combat. As, V, ii, 37; R. & J. I, i, 71; 1 H. 6, I, iii, 83; H. 8, V, iv, 48; T. A. II, i, 37.
- Clutch, *v. t.* to clench, close tightly. John, II, i, 589.
- Coagulate, *adj.* clotted. Ham. II, ii, 456.
- Coals, carry. See Carry.
- Coast, *v. i.* to advance by an indirect course, like a vessel that hugs the shore, to make for, to skulk. V. & A. 870; H. 8, III, ii, 38.
- Coat, *sb.* coat of arms, armorial bearings. M. N's D. III, ii, 213; Comp. 236; Lucr. 205.
- Cobloaf, *sb.* a crusty, ill-shapen loaf. T. & C. II, i, 36.
- Cock, *sb.* a cock-boat. Lear, IV, vi, 19. A weathercock. Lear, III, ii, 3. A tap. Tim. II, ii, 163. See note.
- Cock, a euphemism for "God." Ham. IV, v, 59; T. of S. IV, i, 121. "Cock and pie, by" a petty oath, the latter part of which is thought to be derived from the service book of the Romish Church, but without any great probability: it is perhaps only a vulgar supplement to the former. M. W. I, i, 276; 2 H. 4, V, i, 1.
- Cock-a-hoop, to set. To indulge in excessive jollity. R. & J. I, v, 79.
- Cockatrice, *sb.* a fabulous serpent, the glance of whose eye was deadly. Tw. N. III, iv, 186; R. 3, IV, i, 55; R. & J. III, ii, 47; Lucr. 540.
- Cockered, *p. p.* pampered. John, V, i, 70.
- Cockle, *sb.* corncockle, the *agrostemma githago* of botanists. L. L. L. IV, iii, 379; Cor. III, i, 70. Not the same as darnel.
- Cockle, *sb.* a cockle shell. T. of S. IV, iii, 66; Per. IV, iv, 2. Used adjectively. Ham. IV, v, 25.
- Cockled, *adj.* enclosed in a shell. L. L. L. IV, iii, 334.
- Cockney, *sb.* a city-bred person, a foolish wanton. Tw. N. IV, i, 13. A female cook. Lear, II, iv, 120.
- Cock-shut time, twilight; when the net

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- called a cock-shut is spread for catching birds. R. 3, V, iii, 70.
- Cod, *sb.* a pod. As, II, iv, 48.
- Codding, *adj.* lascivious. T. A. V, i, 99.
- Codpiece, *sb.* a distinctive feature of man's dress. L. L. L. III, i, 174; Two G. II, vii, 53; M. A. III, iii, 126; Lear, III, ii, 27.
- Coffin, *sb.* the crust of a raised pie. T. A. V, ii, 189.
- Cog, *v. t.* to cheat. R. 3, I, iii, 48; Tim. V, i, 93; Oth. IV, ii, 133; T. & C. V, vi, ii. *v. t.* to get by cheating. Cor. III, ii, 133.
- Cognizance, *sb.* a badge. 1 H. 6, II, iv, 108; J. C. II, ii, 89; Cym. II, iv, 127.
- Cohort, *sb.* army. Lear, I, ii, 142.
- Coign, *sb.* a corner-stone. Mac. I, vi, 7; Cor. V, iv, 1. Corner. Per. III, i, 17.
- Coil, *sb.* turmoil, confusion. Tp. I, ii, 207; John, II, i, 165; R. & J. II, v, 65; T. A. III, i, 225. With a reference to the other meaning of the word. Ham. III, i, 67.
- Colleagued, *p. p.* leagued. Ham. I, ii, 21.
- Collect, *v. t.* to note, observe. 2 H. 6, III, i, 35.
- Collection, *sb.* inference, conclusion. Ham. IV, v, 9, V, ii, 199; Cym. V, v, 432.
- Collied, *p. p.* blackened, darkened. M. N's D. I, i, 145; Oth. II, iii, 198.
- Collop, *sb.* a slice of flesh. W. T. I, ii, 137; 1 H. 6, V, iv, 11.
- Coloquintida, *sb.* colocynth. Oth. I, iii, 347.
- Colour, *sb.* pretext. L. L. L. IV, ii, 141; 1 H. 6, II, iv, 34; 2 H. 6, III, i, 236; 3 H. 6, IV, v, 11; 2 H. 4, V, v, 89; H. 8, I, i, 178; A. & C. I, iii, 32; Lucr. 267, 476. Kind, nature. As, I, ii, 90; Lear, II, ii, 133. Bear or show no colour = allow of no excuse. J. C. II, i, 29; M. W. IV, iii, 143. To fear no colours = to fear no enemy; hence to be afraid of nothing. Tw. N. I, v, 5; 2 H. 4, V, v, 87. *v. t.* to make specious. 1 H. 4, I, iii, 109.
- Colourable, *adj.* specious, plausible. L. L. L. IV, ii, 140.
- Colt, *sb.* a raw, untrained youth. M. of V. I, ii, 36.
- Colt, *v. t.* to play the fool with, gull. 1 H. 4, II, ii, 36.
- Combat, *sb.* right of challenge to combat. 1 H. 6, IV, i, 78.
- Combine, *adj.* betrothed, contracted. M. for M. III, i, 216.
- Combination, *sb.* treaty. H. 8, I, i, 169.
- Combine, *v. t.* to bind. M. for M. IV, iii, 141; As, V, iv, 144.
- Combustion, *sb.* tumult. Mac. II, iii, 56; H. 8, V, iv, 47.
- Combustious, *adj.* combustible. V. & A. 1162.
- Come by, to get, acquire. Tp. II, i, 283; M. of V. I, i, 3.
- Come near, to come to the point, speak plainly. Tw. N. II, v, 22; 1 H. 4, I, ii, 12; R. & J. I, v, 18. To understand. Tw. N. III, iv, 61.
- Come o'er, to taunt. H. 5, I, ii, 267.
- Come off, to come down with money, pay up. M. W. IV, iii, 11. To escape. John, V, v, 4. To turn out, result. T. of A. I, i, 32. Come tardy off = uttered with hesitation. Ham. III, ii, 24.
- Comfect, *sb.* comfit. M. A. IV, i, 313.
- Comfortable, *adj.* helpful. A. W. I, i, 69; Lucr. 164. Cheerful, comforting. R. & J. V, iii, 148; Lear, I, iv, 306; Lucr. 164; Tim. IV, iii, 491; As, II, vi, 8; Cor. I, iii, 2.
- Comforting, *pr. p.* strengthening, assisting. Lear, III, v, 19; W. T. II, iii, 56.
- Coming-in, *sb.* income. M. of V. II, ii, 148; H. 5, IV, i, 239.
- Coming-on, *adj.* compliant. As, IV, i, 99.
- Comma, used apparently to denote a connecting link. Ham. V, ii, 42.
- Commandment, *sb.* command. Cor. II, iii, 227; John, IV, ii, 92. At commandment = at pleasure. 2 H. 4, III, ii, 13. The ten commandments is a slang term for the ten fingers. 2 H. 6, I, iii, 140.

GLOSSARY

- Commence**, *v. t.* to make a beginning upon. 2 H. 4, IV, iii, 114; Tim. IV, iii, 267. A graduate at Cambridge was said to "commence" B.A. or M.A. when he began to enjoy the full privileges of his degree.
- Commend**, *v. t.* to commit, deliver. L. L. L. III, i, 158; Lear, II, iv, 28; W. T. II, iii, 181, III, ii, 166, IV, iv, 369; Mac. I, vii, 11.
- Commendation**, *sb.* greeting. H. 8, IV, ii, 118.
- Comment** *sb.* power of observation. Ham. III, ii, 77.
- Commerce**, *sb.* intercourse. Tw. N. III, iv, 165; Ham. III, i, 109.
- Commingle**, *p. p.* mingled, tempered. Ham. III, ii, 67.
- Commission**, *sb.* warrant, authority. R. & J. IV, i, 64; H. 8, II, ii, 4. Cf. Lear, III, vi, 38.
- Commit**, *v. i.* to indulge unlawful love. Lear, III, iv, 80; Two G. V, iv, 77; Oth. IV, ii, 73.
- Commix**, *v. t. & i.* to mingle. Comp. 28; Cym. IV, ii, 56.
- Commixion**, *sb.* mixture. T. & C. IV, v, 124.
- Commixture**, *sb.* mixture, composition. L. L. L. V, ii, 296; 3 H. 6, II, vi, 6.
- Commodious**, *adj.* accommodating. T. & C. V, ii, 192.
- Commodity**, *sb.* interest, advantage. John, II, i, 573; M. of V. III, iii, 27; W. T. III, ii, 91; 2 H. 4, I, ii, 235. Cargo of merchandise. M. for M. IV, iii, 4; Tw. N. III, i, 42.
- Common**, *sb.* open, public ground. Make a common of = intrude upon. C. of E. II, ii, 29.
- Commoner**, *sb.* a prostitute. A. W. V, iii, 192; Oth. IV, ii, 74.
- Commotion**, *sb.* insurrection. 2 H. 4, IV, i, 36, 93.
- Community**, *sb.* familiarity. 1 H. 4, III, ii, 77.
- Commutual**, *adv.* mutually. Ham. III, ii, 155.
- Comonty**, Sly's version of comedy. T. of S. ind. II, 134.
- Compact**, *adj.* composed, compounded. C. of E. III, ii, 22; M. N's D. V, i, 8; As, II, vii, 5; V. & A. 149. Substantial. Lucr. 1423. Confederate. M. for M. V, i, 240. *v. t.* to strengthen, confirm. Lear, I, iv, 340.
- Companion**, *sb.* fellow; used contemptuously. M. W. III, i, 111; M. N's D. I, i, 15; 2 H. 6, IV, x, 30; Oth. IV, ii, 142; Cor. IV, v, 12, V, ii, 58.
- Companion**, *v. t.* to join. A. & C. 1, ii, 29.
- Companionship**, *sb.* equal rank. T. of A. I, i, 244.
- Company**, *sb.* companion. A. W. IV, iii, 31; M. N's D. I, i, 219; H. 5, I, i, 55.
- Comparative**, *adj.* fertile in comparisons. 1 H. 4, I, ii, 78.
- Comparative**, *sb.* a rival in wit. 1 H. 4, III, ii, 67.
- Compare**, *sb.* comparison. Tw. N. II, iv, 100; T. & C. III, ii, 171; Lucr. 40; Sonn. xxi, 5, xxxv, 6.
- Compassed**, *adj.* arched, round, circular. V. & A. 272; T. of S. IV, iii, 136; T. & C. I, ii, 106.
- Compassion**, *v. t.* to pity. T. A. IV, i, 125.
- Compassionate**, *adj.* moving compassion, indulging in lamentation. R. 2, I, iii, 174.
- Compeer**, *v. t.* to equal. Lear, V, iii, 70.
- Compelled**, *p. p.* involuntary, got without exertion. H. 8, II, iii, 87.
- Competent**, *adj.* equivalent. Ham. I, i, 90.
- Competitor**, *sb.* a confederate. Tw. N. IV, ii, 10; R. 3, IV, iv, 506; L. L. L. II, i, 82; A. & C. I, iv, 3, V, i, 42.
- Compile**, *v. t.* to compose, write. Sonn. lxxviii, 9, lxxxv, 2.
- Complain**, *v. t.* to utter complainingly. Lucr. 1839; R. 2, III, iv, 18. *v. i.* to lament. Lucr. 845; R. 2, I, ii, 42.
- Complain of**. To complain of good breeding is to lament the want of it. As, III, ii, 28.
- Complement**, *sb.* accomplishments. H. 5, II, ii, 134. *plu.* etiquette. L. L. L. I, i, 166.

GLOSSARY

- Complexion, *sb.* temperament. Ham. I, iv, 27; L. L. L. I, ii, 76 *n.*
- Complices, *sb.* accomplices, confederates. R. 2, II, iii, 165; 2 H. 4, I, i, 163.
- Compliment, *sb.* outward demeanour, etiquette. Oth. I, i, 64.
- Complimental, *adj.* courteous. T. & C. III, i, 38.
- Complot, *sb.* plot. 2 H. 6, III, i, 147; R. 3, III, i, 192.
- Comply, *v. i.* to use ceremony. Ham. II, ii, 368, V, ii, 182.
- Compose, *v. i.* to come to agreement. A. & C. II, ii, 15.
- Composition, *sb.* agreement, consistency. Oth. I, iii, 1. Compact. A. W. IV, iii, 17; M. for M. VI, i, 218; John, II, i, 561; Mac. I, ii, 61; Cor. III, i, 3. Condition. R. 2, II, i, 73. Blending. Lear, I, ii, 12.
- Composture, *sb.* composition. Tim. IV, iii, 439.
- Composure, *sb.* composition, character. T. & C. II, iii, 234; A. & C. I, iv, 22.
- Compact, combination. T. & C. II, iii, 95.
- Compound, *sb.* grammatical composition. Cor. II, i, 55. Compound word. Sonn. lxxvi, 4.
- Compromised, *p. p.* mutually agreed. M. of V. I, iii, 73.
- Compt. *sb.* account, reckoning. A. W. V, iii, 57; Mac. I, vi, 26. Day of reckoning, judgment-day. Oth. V, ii, 276.
- Comptible, *adj.* susceptible, sensitive. Tw. N. I, v, 165.
- Compulsatory, *adj.* compulsive, constraining. Ham. I, i, 103.
- Compulsive, *adj.* impelling. Ham. III, iv, 86; Oth. III, iii, 458.
- Compunctious, *adj.* troubling the conscience. Mac. I, v, 42.
- Con, *v. t.* to study, learn by heart. M. N's D. I, ii, 89; Tw. N. II, iii, 161. To con thanks = to be thankful. A. W. IV, iii, 138; Tim. IV, iii, 423.
- Conceit, *sb.* fancy, imagination. As, II, vi, 7; R. 2, II, ii, 33; R. 3, III, iv, 51; John, III, iii, 50; R. & J. II, vi, 30; Per. III, i, 16; Pass. P. viii, 7; Tim. V, iv, 77; Lucr. 701; Ham. III, iv, 114, IV, v, 43; Lear, IV, vi, 42. Idea, notion. Sonn. xv, 9, xxvi, 7. Intelligence, mental capacity. Anxious thoughts, apprehension. C. of E. IV, ii, 65; As, V, ii, 50; W. T. III, ii, 141; Lucr. 1423; Ham. IV, v, 43. A fanciful device. M. N's D. I, i, 33; Ham. V, ii, 150. Opinion. H. 8, II, iii, 74.
- Conceit, *v. i.* to form a conception. Oth. III, iii, 153. Used transitively in J. C. I, iii, 162, III, i, 193.
- Conceited, *p. p.* possessed with an idea. Tw. N. III, iv, 279. Full of fancy or imagination, ingenious. W. T. IV, iv, 200; Lucr. 1371; Comp. 16.
- Conceitless, *adj.* witless. Two G. IV, ii, 92.
- Conception, *adj.* capable of conceiving. Tim. IV, iii, 186.
- Concernancy, *sb.* import. Ham. V, ii, 121.
- Concerning, *sb.* concern, affair. M. for M. I, i, 57; Ham. III, iv, 191.
- Conclude, *v. i.* to be conclusive, decisive, to decide. John, I, i, 127; Cym. I, v, 18; J. C. II, ii, 93; Cor. III, i, 145. To be the natural conclusion. 1 H. 6, V, iv, 16.
- Conclusion, *sb.* an experiment. Problem Per. I, i, 56; Ham. III, iv, 195; A. & C. V, ii, 352; Lucr. 1160. In A. & C. IV, xv, 28, it seems to mean the power of drawing inferences, observation.
- Concolinel, probably the refrain of a song; the word may be a corruption of the French *quand colinelle*. L. L. L. III, i, 3.
- Concupiscible, *adj.* lustful. M. for M. V, i, 98.
- Concupy, *sb.* a form of concupiscence. T. & C. V, ii, 175.
- Condition = on condition. T. & C. I, ii, 71.
- Condition, *sb.* rank. 2 H. 4, IV, iii, 83; H. 5, IV, iii, 63; Tp. III, i, 59. Character, disposition. M. of V. I, ii, 116; T. of S. V, ii, 167; Tim. IV, iii, 139; As, I, ii, 243; H. 5, V, i, 73; R. 3, IV,

GLOSSARY

- iv, 157; Per. III, i, 29; J. C. II, i, 254; Oth. IV, i, 189; A. & C. II, ii, 117; Cor. II, iii, 94, V, iv, 10.
- Condole, *v. t.* to mourn for. H. 5, II, i, 124; M. N's D. I, ii, 22.
- Condolent, *sb.* lamentation. Ham. I, ii, 93. Consolation, Per. II, i, 148.
- Conduce, *v. i.* to tend to come about, converge. T. & C. V, ii, 145. A doubtful word.
- Conduct, *sb.* a guide. Tp. V, i, 244; R. & J. III, i, 121; V, iii, 116; Lucr. 313; R. 2, IV, i, 157. Escort. M. of V. IV, i, 148; Tw. N. III, iv, 231; R. 3, I, i, 45.
- Conduit, *sb.* a fountain. R. & J. III, v, 129.
- Confidence, a blunder for "conference." M. W. I, iv, 145; M. A. III, v, 3; R. & J. II, iv, 123.
- Confine, *sb.* a bound, limit to which anything is confined. Tp. IV, i, 121; Ham. I, i, 155. A prison. Ham. II, ii, 244.
- Confineless, *adj.* boundless. Mac. IV, iii, 55.
- Confiners, *sb.* borderers, inhabitants. Cym. IV, ii, 338.
- Confirmed, *adj.* firm, unmoved. M. A. V, iv, 17; Cor. I, iii, 59, "confirmed countenance."
- Confirmity, blunder for "infirmity." 2 H. 4, II, iv, 56.
- Confixed, *p. p.* firmly fixed. M. for M. V, i, 230.
- Conflux, *sb.* confluence. T. & C. I, iii, 7.
- Confound, *v. t.* to waste, consume. Per. V, ii, 14; A. & C. I, i, 45, iv, 28; 1 H. 4, I, iii, 100; Cor. I, vi, 17; H. 5, III, i, 13. To destroy. M. of V. III, ii, 278; Cym. I, iv, 47; C. of E. I, ii, 38; John, V, vii, 58; R. & J. II, vi, 13; Tim. V, v, 101; A. & C. III, ii, 58; Sonn. lx, 8; Lucr. 160, 1483, &c.
- Confusion, *sb.* ruin, destruction. Tim. IV, iii, 321; Mac. II, iii, 64.
- Congest, *v. t.* to heap up. Comp. 258.
- Congied, *p. p.* taken leave. A. W. IV, iii, 83.
- Congreeing, *p. p.* agreeing. H. 5, I, ii, 182.
- Congreeted, *p. p.* greeted. H. 5, V, ii, 31.
- Congruent, *adj.* suitable. L. L. L. V, i, 79.
- Conjecture, *sb.* suspicion. M. A. IV, i, 105; Ham. IV, v, 15. Calculation. T. & C. IV, v, 250.
- Conjunct, *adj.* closely united. Lear, II, ii, 113; V, i, 12.
- Conjunction, *sb.* the auspicious meeting of two planets; an astrological term. H. 8, III, ii, 45.
- Conjunctive, *adj.* united. Oth. I, iii, 364. Essentially bound. Ham. IV, vii, 14.
- Conjuration, *sb.* incantation. 2 H. 6, I, ii, 99; Oth. I, iii, 92. Entreaty, solemn appeal. R. 2, III, ii, 23; R. & J. V, iii, 68; Ham. V, ii, 38.
- Conscience, *sb.* introspection, inmost thoughts. H. 5, IV, i, 117; W. T. III, ii, 44; Cym. I, vi, 115; Ham. III, i, 83.
- Conscionable, *adj.* conscientious. Oth. II, i, 235.
- Consent, *sb.* agreement, plot. L. L. L. V, ii, 460. Unison. 2 H. 4, V, i, 68; Tim. V, i, 138. Party. Mac. II, i, 25.
- Consequence, *sb.* result. Oth. II, iii, 58.
- Consequently, *adv.* accordingly. Tw. N. III, iv, 68. In consequence. John, IV, ii, 240; R. 2, I, i, 102.
- Conserve, *v. t.* to preserve. M. for M. III, i, 89.
- Consider, *v. t.* to requite, reward. W. T. IV, ii, 17, iv, 785; Cym. II, iii, 28.
- Considerance, *sb.* consideration. 2 H. 4, V, ii, 98.
- Considered, *adj.* deliberate. Ham. II, ii, 81.
- Considering, *sb.* consideration. H. 8, II, iv, 185; III, ii, 135.
- Consign, *v. t.* to allot, assign. T. & C. IV, iv, 44. *v. i.* to sign, in token of agreement. H. 5, V, ii, 90, 326. To bargain with. Cym. IV, ii, 276.
- Consist, *v. i.* to insist. 2 H. 4, IV, i, 187; Per. I, iv, 83.
- Console, *v. t.* to console. A. W. III, ii, 127.
- Consort, *sb.* company, fellowship. Two G. III, ii, 84, IV, i, 64; Lear, II, i, 97.

GLOSSARY

- A band of musicians. R. & J. III, i, 44. *v. i.* to be in league. R. 2, V, iii, 138, vi, 15. *v. t.* to accompany, attend. C. of E. I, ii, 28; J. C. V, i, 82; L. L. L. II, i, 178; R. & J. III, i, 135; Lucr. 1609.
- Conspicuities, *sb.* powers of vision. Cor. II, i, 59.
- Conspirant, *adj.* conspiring. Lear, V, iii, 135.
- Constancy, *sb.* resolution, consistency. M. N's D. V, i, 26; H. 8, III, ii, 2; J. C. II, iv, 6.
- Constant, *adj.* consistent. Tw. N. IV, ii, 47. Steady. Tp. II, ii, 107; J. C. III, i, 22, 60. Settled. Lear, V, i, 4.
- Constantly, *adv.* firmly, surely. M. for M. IV, i, 21; T. & C. IV, i, 42.
- Constringed, *p. p.* compressed. T. & C. V, ii, 171.
- Construction, *sb.* interpretation, explanation. Cor. V, vi, 21.
- Construe, *v. t.* to interpret. Tw. N. III, i, 54.
- Consul, *sb.* senator. Oth. I, i, 25, ii, 43; Cym. IV, ii, 388.
- Contain, *v. r.* to restrain oneself. Tim. II, ii, 29; T. & C. V, ii, 178.
- Contain, *v. t.* to keep, retain. M. of V. V, i, 201.
- Containing, *sb.* contents. Cym. V, v, 430.
- Contemn, *v. t.* to refuse contemptuously. V. & A. 205.
- Contemning, *adv.* contemptuously. Cor. I, iii, 43.
- Contempt, *sb.* an object of contempt. Tim. IV, ii, 15; Tw. N. II, v, 183.
- Contemptible, *adj.* contemptuous, scornful. M. A. II, iii, 166.
- Contemptuous, *adj.* contemptible. 2 H. 6, I, iii, 81.
- Content, *adj.* calm, restrained. J. C. I, iii, 142, IV, ii, 41. *sb.* that which is contained, contents. Sonn. i, 11. *v. i.* to feel content, acquiesce. V. & A. 61.
- Contentless, *adj.* discontented. Tim. IV, iii, 244.
- Contestation, *sb.* contention, quarrel. A. & C. II, ii, 47.
- Continent, *sb.* that which contains, enclosure, receptacle. Ham. IV, iv, 64; A. & C. IV, xiv, 40. Embodiment. L. L. L. IV, i, 102; Lear, III, ii, 58; M. N's D. II, i, 92. Abstract, inventory. M. of V. III, ii, 130; Ham. V, ii, 110. The orb'd continent = the firmament of heaven. Tw. N. V, i, 263. *adj.* restrained. Lear, I, ii, 257. Restraining. Mac. IV, iii, 64.
- Continue, *adj.* constant, uninterrupted. Tim. I, i, 11; Oth. III, iv, 179.
- Contract, *adj.* betrothed. R. 3, III, vii, 179.
- Contracted, *p. p.* betrothed. Sonn. i, 5; M. for M. V, i, 380; 1 H. 4, IV, ii, 17.
- Contracting, *sb.* betrothal. M. for M. III, ii, 264.
- Contraction, *sb.* the making of the marriage contract. Ham. III, iv, 46.
- Contrary, *v. t.* to thwart, oppose. R. & J. I, v, 83.
- Contrarious, *adj.* contrary. 1 H. 4, V, i, 52. Contradictory. M. for M. IV, i, 60.
- Contrive, *v. t.* to wear out, spend. T. of S. I, ii, 272. To conspire. J. C. II, iii, 13; Cor. III, iii, 63. To perpetrate. H. 5, IV, i, 161.
- Contriver, *sb.* a schemer, plotter. J. C. II, i, 158; Mac. III, v, 7.
- Control, *sb.* constraint. John. I, i, 17.
- Control, *v. t.* to check, confute, contradict. Tp. I, ii, 439; 2 H. 6, V, i, 103.
- Controller, *sb.* restrainer, critic. 2 H. 6, III, ii, 205; T. A. II, iii, 60.
- Controlment, *sb.* constraint, restraint. John. I, i, 20; M. A. I, iii, 17.
- Convenient, *adj.* suitable, becoming. Cor. I, v, 12; Lear, IV, v, 31; M. of V. III, iv, 56.
- Convent, *v. t.* to summon. M. for M. VI, i, 158; Cor. II, ii, 52; Tw. N. V, i, 368; H. 8, V, i, 52.
- Conventicle, *sb.* a secret assembly. 2 H. 6, III, i, 166.
- Conversation, *sb.* behaviour, conduct. M. W. II, i, 20; Oth. III, iii, 268; 2 H.

GLOSSARY

- 4, V, v, 101; Per. II, i, 9; A. & C. II, vi, 119. Intercourse. Ham. III, ii, 53. Criminal conversation. R. 3, III, i, 185, v, 31.
- Conversion, *sb.* changed condition. As. IV, iii, 135; John, I, i, 189.
- Convert, *v. t.* to change. Lucr. 592; Tim. IV, i, 7; M. A. I, i, 104.
- Convertite, *sb.* a penitent. Lucr. 743; As. V, iv, 178; John, V, i, 19.
- Convey, *v. t.* to manage secretly. Mac. IV, iii, 71; Lear, I, ii, 97. To steal. M. W. I, iii, 27; Cym. I, i, 63; R. 2, IV, i, 317. *v. r.* to pass oneself off. H. 5, I, ii, 74.
- Conveyance, *sb.* crafty contrivance, dexterity. M. A. II, i, 218; 1 H. 6, I, iii, 2; 3 H. 6, III, iii, 160. A legal deed of conveyance. Ham. V, i, 107.
- Conveyers, *sb.* tricksters, cheaters. R. 2, IV, i, 317.
- Convict, *p. p.* convicted. R. 3, I, iv, 183.
- Convicted, *adj.* defeated. John, III, iv, 2.
- Convince, *v. t.* to overpower, defeat. Mac. I, vii, 64, IV, iii, 142; Cym. I, iv, 91. To persuade, satisfy. Oth. IV, i, 28. To convict. T. & C. II, ii, 130.
- Convive, *v. i.* to feast together. T. & C. IV, v, 272.
- Convoy, *sb.* escort, means of conveyance. A. W. IV, iii, 85, iv, 10.
- Cony, *sb.* a rabbit. V. & A. 687; As. III, ii, 317.
- Cony-catch, *v. i.* to cheat. M. W. I, i, 113, iii, 31.
- Cony-catched, *p. p.* cheated. T. of S. V, i, 87.
- Cony-catching, *sb.* cheating, practical joking. T. of S. IV, i, 38.
- Copatain hat, *sb.* a high-crowned hat. T. of S. V, i, 57.
- Cope, *sb.* the firmament. Per. IV, vi, 122.
- Cope, *v. t.* to requite. M. of V. IV, i, 407. To meet with, encounter. As. II, i, 67; V. & A. 889; Ham. III, ii, 53; Lear, V, iii, 124.
- Copesmate, *sb.* companion. Lucr. 925.
- Copped, *adj.* round topped. Per. I, i, 101.
- Copulatives, *sb.* persons desiring to be coupled in marriage. As. V, iv, 54.
- Copy, *sb.* repeated theme, text. C. of E. V, i, 62. Tenure; a copyhold being held by copy of court roll. Mac. III, ii, 38. Impression of the original seal. Sonn. xi, 14; Tw. N. I, v, 261.
- Coragio (Ital.), courage! Tp. V, i, 258; A. W. II, v, 90.
- Coram = quorum. M. W. I, i, 5. "A Justice of the Peace and Quorum is one without whom the rest of the Justices in some cases cannot proceed" (Cowel).
- Coranto, *sb.* a quick, lively dance. A. W. II, iii, 41; Tw. N. I, iii, 120; H. 5, III, v, 33.
- Core, *sb.* kernel, heart. T. & C. II, i, 7, V, i, 4.
- Corinth, said to be a cant term for a brothel. Tim. II, ii, 73.
- Corinthian, *sb.* a buck, young man of spirit. 1 H. 4, II, iv, 11.
- Co-rival, *v. t.* to vie with. T. & C. I, iii, 44.
- Corky, *adj.* shrivelled. Lear, III, vii, 28.
- Corner-cap, *sb.* three-cornered hat. L. L. IV, iii, 49.
- Cornuto, *sb.* a cuckold. M. W. III, v, 63.
- Corollary, *sb.* a supernumerary, surplus. Tp. IV, i, 57.
- Corporal, *adj.* bodily. M. for M. III, i, 81; J. C. IV, i, 33. Material, substantial. Mac. I, iii, 81.
- Corporal of the field, a kind of adjutant, under the quarter-master general. L. L. L. III, i, 177.
- Corpe, corpses. 1 H. 4, I, i, 43; 2 H. 4, I, i, 192.
- Correctioner, *sb.* one who administers correction, a beadle. 2 H. 4, V, iv, 21.
- Correspondent, *adj.* amenable, obedient. Tp. I, ii, 297.
- Corresponsive, *adj.* corresponding. T. & C. prol. 18.
- Corrigible, *adj.* submissive to correction. A. & C. IV, xiv, 74. Corrective. Oth. I, iii, 325.

GLOSSARY

- Corrival, *sb.* rival. 1 H. 4, I, iii, 207.
- Corroborate, a nonsense word used by Pistol. H. 5, II, i, 121.
- Corrosive, *sb.* a biting or fretting remedy. 2 H. 6, III, ii, 403. *adj.* giving pain. 1 H. 6, III, iii, 3.
- Corruptibly, *adv.* corruptively, so as to cause corruption. John, V, vii, 2.
- Corslet, *sb.* cuirass. Cor. V, iv, 20.
- Costard, *sb.* properly, an apple; ludicrously used for the head. L. L. L. III, i, 65; M. W. III, i, 14; Lear, IV, vi, 243.
- Costermonger, *adj.* mercenary, paltry. A costermonger, or costardmonger, was originally a seller of apples; hence, a petty trafficker. 2 H. 4, I, ii, 159.
- Co-supreme, *sb.* an equal in supremacy. Phoen. 51.
- Cote, *v. t.* to come up with, pass on the way. Ham. II, ii, 315.
- Cote, *sb.* cot, cottage. As, II, iv, 78, III, ii, 391.
- Cot-quean, *sb.* a man who busies himself in women's affairs. R. & J. IV, iv, 6.
- Couch, *v. t.* to make to couch and lie close. Lucr. 507; *v. i.* to lie down. 1 H. 4, III, i, 153; Ham. V, i, 216.
- Couchings, *sb.* crouchings, bowings. J. C. III, i, 36.
- Count, *sb.* account. Ham. IV, vii, 17.
- Countenance, *sb.* favour partiality. patronage. M. for M. V, i, 118; Ham. IV, i, 15, ii, 15; Cor. V, vi, 40. Entertainment. As, I, i, 15. *v. t.* To do honour to. T. of S. IV, i, 86. To act in harmony with. Mac. II, iii, 78.
- Counter, *adv.* to run or hunt counter is to follow the trace of the game backwards. C. of E. IV, ii, 39; 2 H. 4, I, ii, 85; Ham. IV, v, 107.
- Counter, *sb.* a metal disk used in calculations; hence, a thing of no value. As, II, vii, 63; W. T. IV, iii, 35; J. C. IV, iii, 80.
- Counter-caster, *sb.* a reckoner, arithmetician. Oth. I, i, 31.
- Counterchange, *sb.* exchange. Cym. V, v, 396.
- Countercheck, *sb.* check, rebuff. John, II, i, 224; As, V, iv, 76, 89.
- Counterfeit, *v. t.* to impose on. Tim. V, i, 80. *sb.* portrait. M. of V. III, ii, 115; Tim. V, i, 78; Sonn. xvi, 8. A spurious coin. John. III, i, 99; 1 H. 4, II, iv, 475; T. & C. II, iii, 23. *adj.* imitative. A "counterfeit presentment" is a portrait. Ham. III, iv, 54.
- Counterfeitly, *adv.* feignedly. Cor. II, iii, 97.
- Counter-gate, *sb.* the Counter was the name of two prisons belonging to the Sheriffs of London, one in the Poultry, and the other in Woodstreet. M. W. III, iii, 67.
- Countermaid, *v. t.* to contradict. Lucr. 276. To prohibit, keep in check. C. of E. IV, ii, 37.
- Counterpoint, *sb.* a counterpane. T. of S. II, i, 342.
- Counter-sealed, *p. p.* sealed in duplicate. Cor. V, iii, 205.
- Countervail, *v. t.* to counterbalance, outweigh. R. & J. II, vi, 4.
- Country, *adj.* belonging to one's country. Oth. III, iii, 205, 241; Cym. I, iv, 53.
- County, *sb.* a count. M. of V. I, ii, 40; M. A. II, i, 167; Tw. N. I, v, 285; R. & J. III, v, 114, 218, IV, ii, 29, 45, v, 6; John, V, i, 8.
- Complement, *sb.* a union. Sonn. xxi, 5. A pair. L. L. L. V, ii, 529.
- Courage, *sb.* disposition, temperament. Cor. III, iii, 93, IV, i, 3; 3 H. 6, II, ii, 57; Tim. III, iii, 24.
- Courageous, *adj.* blunder for "outrageous." M. W. IV, i, 4.
- Course, *v. t.* to pursue. A. & C. I, i, xiii, 11. *v. i.* to revolve. Oth. III, iv, 76.
- Course, *sb.* the attack of the dogs in bear-baiting, bout. Mac. V, vii, 2; Lear, III, vii, 53; Cor. I, v, 16.
- Courses, *sb.* the principal sails of a ship. Tp. I, i, 53. Revolutions; courses of the sun = years. II. 8, II, iii, 6. Sonn. lix, 6.

GLOSSARY

- Courser's hair, a horse's hair laid in water was believed to turn into a serpent. A. & C. I, ii, 187.
- Court-cupboard, *sb.* a sideboard. R. & J. I, v, 6.
- Court holy-water, flattery. Lear, III, ii, 10. Cf. Cotgrave "Eau beniste de Court."
- Courtier, *sb.* a wooer. A. & C. II, vi, 17.
- Court of guard, *sb.* sentinel duty, guard-room. 1 H. 6, II, i, 4; Oth. II, i, 215, iii, 208; A. & C. IV, ix, 2, 31.
- Courtship, *sb.* courtly manners. L. L. L. V, ii, 363; 2 H. 6, I, iii, 52; R. & J. III, iii, 34.
- Cousin, *sb.* any one not in the first degree of relationship. Used of a nephew. John, III, iii, 71; 1 H. 4, I, iii, 292; a niece, Tw. N. I, iii, 4; an uncle. Tw. N. I, v, 116; a brother-in-law. 1 H. 4, III, i, 52; and a grandchild. John, III, iii, 17.
- Covent, *sb.* convent. M. for M. IV, iii, 125; H. 8, IV, ii, 19.
- Cover, *v. t.* to lay the table for dinner. M. of V. III, v, 54; 2 H. 4, II, iv, 10.
- Couverture, *sb.* cover, shelter. M. A. III, i, 30. Covering, equipment. Cor. I, ix, 46. Shadow. 3 H. 6, IV, ii, 13.
- Covetousness, *sb.* eager desire. John, IV, ii, 29.
- Cowardship, *sb.* cowardice. Tw. N. III, iv, 372.
- Cowish, *adj.* cowardly. Lear, IV, ii, 12.
- Cowl-staff, *sb.* a staff or pole used for carrying a tub or basket borne by two persons. M. W. III, iii, 129.
- Coxcomb, *sb.* a fool's cap which was ornamented with a cock's comb. M. W. V, v, 134; Lear, I, iv, 94; H. 5, V, i, 39, 50.
- Cox my passion. A euphemism for "Gods' passion." A. W. V, ii, 39. See T. of S. IV, i, 121.
- Coy, *v. t.* to fondle, caress. M. N's D. IV, i, 2. *v. i.* to disdain, be reluctant. Cor. V, i, 6.
- Coystril, *sb.* a groom, a base fellow. Tw. N. I, iii, 37; Per. IV, vi, 164.
- Cozen, *v. t.* to cheat. M. W. IV, v, 86, 87; M. of V. II, ix, 38; Oth. iv, ii, 133.
- Cozenage, *sb.* deceit. M. W. IV, v, 58; Ham. V, ii, 67.
- Cozener, *sb.* a cheater. 1 H. 4, I, iii, 255; Lear, IV, vi, 163; M. W. IV, v, 61.
- Cozier, a botcher, cobbler. Tw. N. II, iii, 86.
- Crab, *sb.* a crab apple. Tp. II, ii, 157; M. N's D. II, i, 48; L. L. L. V, ii, 912; Lear, I, v, 14.
- Crack, *v. i.* to boast. L. L. L. IV, iii, 264. To have a flaw. Tp. V, i, 2. To break, renounce. H. 8, III, ii, 193. *sb.* an urchin. 2 H. 4, III, ii, 30; Cor. I, iii, 68. The change of the voice on entering manhood. Cym. IV, ii, 237. Peal of thunder. Mac. IV, i, 117.
- Cracked within the ring. If the crack in a coin extended to the inner circle enclosing the sovereign's head, the coin was worthless. Ham. II, ii, 423.
- Cracker, *sb.* a boaster. John, II, i, 147.
- Crack-hemp, *sb.* a rogue who deserves hanging. T. of S. V, i, 38.
- Craft, *v. i.* have crafted fair = have made nice work of it. Cor. IV, vi, 119.
- Craftsmen, *sb.* mechanics. R. 2, I, iv, 28.
- Craftysick, *adj.* feigning illness. 2 H. 4, ind. 37.
- Crank, *sb.* a winding passage. Cor. I, i, 135.
- Crank, *v. i.* to wind crookedly, twist. V. & A. 682; 1 H. 4, III, i, 98.
- Crants, *sb.* a garland, chaplet. Ham. V, i, 226.
- Crare, *sb.* a small vessel or fishing-boat. Cym. IV, ii, 206.
- Craven, *v. t.* to make cowardly. Cym. III, iv, 76.
- Craven, *sb.* a beaten cock. T. of S. II, i, 224.
- Crazed, *adj.* damaged, having a flaw in it. M. N's D. I, i, 92.
- Cream, *v. i.* to form a covering on the surface like cream. M. of V. I, i, 89.
- Create, *p. p.* created. M. N's D. V, i, 394; John, IV, i, 107; H. 5, II, ii, 31.
- Credent, *adj.* credulous. Ham. I, iii, 30;

GLOSSARY

- Comp. 279. Credible. W. T. I, ii, 142. A credent bulk = a mass of credit. M. for M. IV, iv, 24.
- Credit, *sb.* belief, current opinion. Tw. N. IV, iii, 6; Oth. II, i, 281. Credulity. C. of E. III, ii, 22.
- Crescent, *adj.* increasing. Ham. I, iii, 11; A. & C. II, i, 19; Cym. I, iv, 2.
- Crescive, *adj.* growing, having the power of growth. H. 5, I, i, 66.
- Cressets, *sb.* baskets of fire carried at the end of poles and serving as portable beacons. 1 H. 4, III, i, 15.
- Crest, *v. t.* to form the crest of. A. & C. V, ii, 83.
- Crestless, *adj.* not entitled to bear a heraldic crest. 1 H. 6, II, iv, 85.
- Crimeful, *adj.* criminal. Ham. IV, vii, 7.
- Crisp, *adj.* curled. Tp. IV, i, 130; 1 H. 4, I, iii, 106. Shining. Tim. IV, iii, 182.
- Critic, *sb.* a censurer, cynic. T. & C. V, ii, 131; Sonn. cxii, 11. *adj.* censorious. L. L. L. IV, iii, 166.
- Critical, *adj.* censorious, cynical. Oth. II, i, 119; M. N's D. V, i, 54.
- Crone, *sb.* an old woman. W. T. II, iii, 76.
- Crooked, *adj.* malignant, ill-omened. Sonn. lx, 7.
- Crop, *v. i.* to yield a crop. A. & C. II, ii, 232.
- Cross, *adj.* at cross purposes, perverse. R. 3, III, i, 126; H. 8, III, ii, 214; R. & J. IV, iii, 5. Forked, zigzag. J. C. I, iii, 50; *sb.* money, so called because stamped with a cross. As, II, iv, 10; 2 H. 4, I, ii, 213; L. L. L. I, ii, 33. Used quibblingly in the senses of "coin" and "hardship" in As, II, iv, 10; 2 H. 4, I, ii, 212-213; Tim. I, ii, 157; Sonn. xxxiv, 12. *v. t.* to thwart, defeat. Tim. III, iii, 29; J. C. V, i, 20.
- Crossed, *p. p.* furnished with crosses or money. Tim. I, ii, 157.
- Cross-gartered, *adj.* wearing the garters above and below the knee so as to be crossed at the back of the leg. Tw. N. II, v, 152.
- Cross-gartering, *sb.* wearing the garters crossed. Tw. N. III, iv, 21.
- Cross-row, *sb.* the alphabet. R. 3 I, i, 55.
- Crow flowers, *sb.* the commoner kinds of ranunculus. Ham. IV, vii, 170.
- Crow-keeper, *sb.* a boy whose business it was to keep the crows from the corn, scarecrow. R. & J. I, iv, 6; Lear, IV, vi, 88.
- Crown, *sb.* consummation, culminating point. T. & C. IV, ii, 99.
- Crowner, *sb.* coroner. Tw. N. I, v, 126; Ham. V, i, 4, 22.
- Crownet, *sb.* coronet. T. & C. prol. 6; A. & C. IV, xii, 27; V, ii, 91.
- Crudy, *adj.* raw, crude. 2 H. 4, IV, iii, 97.
- Cruel garters. A pun on "cruel" and "crewel" or worsted. Lear, II, iv, 7.
- Crusado, *sb.* a Portuguese gold coin stamped with a cross worth between 6s. 8d. and 9s. Oth. III, iv, 23.
- Crush, *v. t.* to crush a cup is equivalent to cracking a bottle. R. & J. I, ii, 80.
- Cry, *sb.* a pack. M. N's D. IV, i, 121; Oth. II, iii, 353; Cor. III, iii, 122, IV, vi, 148. Report. Oth. IV, i, 123; T. & C. III, iii, 184. *v. i.* Cried in the top of mine = loudly exceeded mine. Ham. II, ii, 432. Cried out in the top of question = shouted at the top of their voices. Ham. II, ii, 336.
- Cry aim, *see* Aim.
- Cry on, to cry aloud. R. 3, V, iii, 231; Ham. V, ii, 356; Oth. V, i, 48. To exclaim against. T. & C. V, v, 35.
- Cub-drawn, *adj.* sucked dry by cubs; hence hungry and ferocious. Lear, III, i, 12.
- Cubiculo, *sb.* bedroom. Tw. N. III, ii, 49.
- Cuckoo-buds, *sb.* some species of ranunculus or crowfoot, but it is not certain which. L. L. L. V, ii, 883; Lear, IV, iv, 5.
- Cuckoo-flowers, called also ladies' smocks, and wild water-cress (*Cardamine pratensis*). Lear, IV, iv, 4.
- Cudgelled, *p. p.* made by a cudgel. H. 5, V, i, 82.

GLOSSARY

- Cue**, *sb.* a catchword; the signal to a player to be ready with his part. *M. W. III*, iii, 31; *M. N's D. III*, i, 67. Used figuratively. *Ham. II*, ii, 554; *Oth. I*, ii, 83.
- Cuisses**, *sb.* armour for the thighs. *1 H. 4*, IV, i, 105.
- Cullion**, *sb.* a base fellow. *H. 5*, III, ii, 20; *2 H. 6*, I, iii, 38; *T. of S. IV*, ii, 20.
- Cullionly**, *adj.* base, mean. *Lear*, II, ii, 30.
- Culverin**, *sb.* a kind of cannon. *1 H. 4*, II, iii, 50.
- Cunning**, *sb.* knowledge, skill, power. *Oth. III*, iii, 50; *TP. III*, ii, 41; *Ham. II*, ii, 434. Pretence, counterfeit. *Lear*, II, i, 29; *Tim. IV*, iii, 208. *adj.* knowing, skilful. *Tw. N. I*, v, 224; *Ham. III*, iv, 139; *1 H. 4*, II, iv, 441. Skilfully wrought. *R. 2*, I, iii, 163; *Oth. V*, ii, 11.
- Cupboard**, *v. t.* to hoard, store up. *Cor. I*, i, 98.
- Cupid's flower** = pansy, love-in-idleness. *M. N's D. IV*, i, 70.
- Curb**, *v. i.* to bow, cringe. *Ham. III*, iv, 155.
- Curbed time** = the season of restraint. *A. W. II*, iv, 43.
- Curdied**, *p. p.* congealed. *Cor. V*, iii, 66.
- Cure**, *sb.* cure of souls. *H. 8*, I, iv, 33.
- Curiosity**, *sb.* nicety, scrupulous exactness, critical scrutiny. *Lear*, I, i, 6; *I*, ii, 4; *I*, iv, 68; *Tim. IV*, iii, 302.
- Curious**, *adj.* scrupulous, punctilious, critical. *A. W. I*, ii, 20; *Cym. I*, vi, 190; *A. & C. III*, ii, 35; *Sonn. xxxviii*, 13. Wrought with care. *V. & A. 734*; *3 H. 6*, II, v, 53. Involving care, excessively minute. *Per. I*, i, 16; *W. T. IV*, iv, 506; *T. & C. III*, ii, 63; *3 H. 6*, II, v, 53. Complex, elaborate. *Lear*, I, iv, 33.
- Curious-knotted**, *adj.* laid out in fanciful plots. *I. I. I. I*, i, 236.
- Curled**, *adj.* implying "effeminate profligacy." *Lucr.* 981; *Oth. I*, ii, 68; *A. & C. V*, ii, 299.
- Currance**, *sb.* current, action of a current. *H. 5*, I, i, 34.
- Currents**, *sb.* for "occurrents," occurrences. *1 H. 4*, II, iii, 52.
- Curry**, *v. i.* to use flattery. *2 H. 4*, V, i, 71.
- Cursorary**, *adj.* cursory, hasty. *H. 5*, V, ii, 77.
- Curst**, *adj.* ill-tempered, crabbed. *V. & A. 887*; *M. A. II*, i, 22; *Lear*, II, i, 65; *L. L. L. IV*, i, 36; *W. T. III*, iii, 124.
- Curstness**, *sb.* ill-humour, spitefulness. *A. & C. II*, ii, 25.
- Curtain**, *sb.* colour, ensign. *H. 5*, IV, ii, 41.
- Curtal**, *adj.* having a docked tail. *M. W. II*, i, 98; *C. of E. III*, ii, 144.
- Curtal**, *sb.* the name of a horse, from his having a docked tail. *A. W. II*, iii, 57.
- Curtle-axe**, *sb.* a cutlass. *As*, I, iii, 113; *H. 5*, IV, ii, 21.
- Curvet**, *v. i.* prance. *V. & A. 279*.
- Custalorum**. A blunder for *Custos Rotulorum*. *M. W. I*, i, 6.
- Custard-coffin**, *sb.* the raised crust of a custard. *T. of S. IV*, iii, 82. *Cf. Coffin*.
- Customer**, *sb.* a loose woman. *A. W. V*, iii, 280; *Oth. IV*, i, 119.
- Cut**, *sb.* a hobtailed horse. *Tw. N. II*, iii, 176. *Cf. 1 H. 4*, II, i, 5. A wound. *A. & C. I*, ii, 161. *Cuts* = slashed openings in the gown. *M. A. III*, iv, 18.
- Cut and longtail**. All of every sort, both short and long tailed. *M. W. III*, iv, 46.
- Cuts**, to draw. To draw lots, by means of straws or sticks cut of uneven lengths. *C. of E. V*, i, 421.
- Cuttle**, *sb.* a cutpurse. *2 H. 4*, II, iv, 122.
- Cypress**, *sb.* coffin of cypress wood. *Tw. N. II*, iv, 51. *Crape*. *Tw. N. III*, i, 118; *W. T. IV*, iv, 216.
- DAFF**, *v. t.* to doff. *Comp. 297*; *A. & C. IV*, iv, 13; to put aside, put off. *M. A. II*, iii, 155, V, i, 78; *Oth. IV*, ii, 176; *1 H. 4*, IV, i, 96; *Pass. P. xiv*, 3.
- Dagonet**. A foolish knight at the court of King Arthur. *2 H. 4*, III, ii, 272.

GLOSSARY

- Daintry.** Daventry. 3 H. 6, V, i, 6.
- Dainty, adj.** capricious. 2 H. 4, IV, i, 198. Punctilious. Mac. II, iii, 143. To make dainty = to affect to be delicate or over-nice. R. & J. I, v, 17.
- Damascus,** the traditional scene of Abel's murder. 1 H. 6, I, iii, 39.
- Damn, v. t.** to condemn. J. C. IV, i, 6; A. & C. I, i, 24.
- Damosella.** Damsel. L. L. L. IV, ii, 121.
- Dan.** Lord, master; corrupted from *dominus*. L. L. L. III, i, 170.
- Dance, v. t.** to make to dance. Cor. IV, v, 116.
- Dancing horse.** A famous horse, known as Morocco, belonging to Bankes, a Scotchman. L. L. L. I, ii, 53 n.
- Dancing-rapier,** an ornamental sword. T. A. II, i, 39.
- Danger.** To stand within a person's danger is to be in his power, to be liable to a penalty to be inflicted by him or at his suit. M. of V. IV, i, 175. *v. t.* to endanger. A. & C. I, ii, 186.
- Dank, adj.** damp. M. N's D. II, ii, 75; R. & J. II, iii, 6; J. C. II, i, 263; 1 H. 4, II, i, 8.
- Dankish, adj.** dampish. C. of E. V, i, 247.
- Dansker, sb.** a Dane. Ham. II, i, 7.
- Dare, sb.** boldness, audacity. 1 H. 4, IV, i, 78. A challenge. A. & C. I, ii, 178.
- Dare, v. t.** to daze, terrify, make to crouch in fear. H. 5, IV, ii, 36; H. 8, III, ii, 282. To put reliance in. A. W. IV, i, 29.
- Daftful, adj.** full of defiance. Mac. V, v, 6.
- Dark, adj.** secret. Lear, I, i, 35.
- Darkling, adv.** in the dark. M. N's D. II, ii, 86; Lear, I, iv, 216.
- Darksome, adj.** dark. Lucr. 379.
- Darnel, sb.** rye-grass, *Lolium temulentum*. H. 5, V, ii, 45; Lear, IV, iv, 5; 1 H. 6, III, ii, 44.
- Darraign, v. t.** to set in order, arrange. 3 H. 6, II, ii, 72.
- Darting, adj.** famed for bowmen. A. & C. III, i, 1.
- Dash, sb.** a mark of disgrace. Lucr. 206; W. T. V, ii, 110. At first dash = at the first onset, from the first. 1 H. 6, I, ii, 71.
- Dash, v. t.** to disconcert, put out of countenance, depress. L. L. L. V, ii, 575; Oth. III, iii, 218.
- Date, sb.** appointed term of life. A. W. I, i, 147; Per. III, iii, 14; Sonn. cxxiii, 5; 1 H. 4, II, iv, 485; John, IV, iii, 106; T. & C. I, ii, 249; Lucr. 1728.
- Date-broke.** Date-broke bonds are bonds which have not been met at the date at which they were due. Tim. II, ii, 42.
- Dateless, adj.** endless. Sonn. xxx, 6; R. 2, I, iii, 151; R. & J. V, iii, 115.
- Daub, v. t.** to colour, dissemble. R. 3, III, v, 29; Lear, IV, i, 53.
- Daubery, sb.** false pretence, imposition. M. W. IV, ii, 156.
- Daw, sb.** jackdaw, fool. Cor. IV, v, 44.
- Day-bed, sb.** a couch or sofa. Tw. N. II, v, 45; R. 3, III, vii, 72.
- Day-woman, sb.** a dairy woman. L. L. L. I, ii, 125.
- Dazzle, v. i.** to be dazzled. 3 H. 6, II, i, 25; T. A. III, ii, 85.
- Dead, adj.** fatal, deadly, sullen. M. N's D. III, ii, 57; W. T. IV, iv, 426; 2 H. 4, I, i, 71; R. 2, IV, i, 10.
- Deadly-standing, adj.** murderously glaring. T. A. II, iii, 32.
- Deaf, v. t.** to deafen. John, II, i, 147; L. L. L. V, ii, 852.
- Deal, sb.** a part, portion. Some deal = somewhat. T. A. III, i, 245. No deal = nothing. Pass. P. [xviii], 27. *v. i.* dealt on lieutenant = acted by substitute. A. & C. III, xi, 39. Deal in her command = wield her authority. Tp. V, i, 271.
- Dear,** from its original sense of costly, precious, comes to mean great, intense, grievous, dire. Dear groans. L. L. L. V, ii, 852. Dear guiltiness. L. L. L. V, ii, 779. Dear mercy. R. & J. III, iii, 28. Dear offence. John, I, i, 257; H. 5, II, ii, 181; cf. Tw. N. V, i, 65;

GLOSSARY

- Tim. V, i, 65, 226; T. & C. V, iii, 9.
Dearest action = chief, most important, action. Oth. I, iii, 85. **Dearest** (= choicest) spirits. L. L. L. II, i, 1.
Dearest speed = utmost haste. 1 H. 4, V, v, 36. **Dearest** spite. Sonn. xxxvii, 3.
Deared, *p. p.* endeared. A. & C. I, iv, 44.
Dearly, *adv.* bitterly, greatly. Ham. IV, iii, 41. **Excellently**. T. & C. III, iii, 96; Cym. II, ii, 18.
Dearth, *sb.* scarcity, dearthness. Ham. V, ii, 117.
Death-practised, *adj.* whose death is plotted. Lear, IV, vi, 277.
Deathsmán, *sb.* executioner. Lear, IV, vi, 260; Lucr. 1001; 3 H. 6, V, v, 67.
Death-tokens. Plague spots. T. & C. II, iii, 172.
Debate, *sb.* contest, quarrel. M. N's D. II, i, 116; 2 H. 4, IV, iv, 2; L. L. L. I, i, 171; Sonn. lxxxix, 13. *v. t.* to contend about. A. W. I, ii, 75; Ham. IV, iv, 26.
Debatement, *sb.* debate. M. for M. V, i, 99; Ham. V, ii, 45.
Debile, *adj.* weak. A. W. II, iii, 33; Cor. I, ix, 48.
Debitor and creditor. An account book. Oth. I, i, 31; Cym. V, iv, 166.
Deboshed, *p. p.* debauched, dissolute. Tp. III, ii, 25; A. W. II, iii, 136; Lear, I, iv, 241.
Debted, *p. p.* indebted. C. of E. IV, i, 31.
Deceivable, *adj.* deceptive. Tw. N. IV, iii, 21.
Deceive, *v. t.* to beguile. Sonn. xxxix, 12.
Decent, *adj.* becoming. H. 8, IV, ii, 145.
Deceptious, *adj.* deceptive. T. & C. V, ii, 121.
Decern, blunder for "concern." M. A. III, v, 3.
Deck, *sb.* a pack of cards. 3 H. 6, V, i, 44.
Deck, *v. t.* to bedew. Tp. I, ii, 155.
Declare, *v. t.* to make clear, explain. H. 5, I, i, 96; Cym. V, v, 434.
Declension, *sb.* deterioration, going from bad to worse. R. 3, III, vii, 189; Ham. II, ii, 149.
Decline, *v. t.* to bend, bow down. C. of E. III, ii, 44, 133; Lear, IV, ii, 22. To go through from beginning to end, as a schoolboy his declensions. R. 3, IV, iv, 97; T. & C. II, iii, 49.
Declined, *p. p.* fallen, humbled. T. & C. III, iii, 76, IV, v, 189; A. & C. III, xiii, 27.
Decoet, *v. t.* to boil, heat. H. 5, III, v, 20.
Decree, *sb.* resolution.
Dedicate, *p. p.* dedicated. M. for M. II, ii, 154; 2 H. 6, V, ii, 37.
Deed of saying. The doing what has been said or promised. Tim. V, i, 25.
Deedless, *adj.* inactive. T. & C. IV, v, 98.
Deem, *sb.* doom, judgment, opinion. T. & C. IV, iv, 58.
Deep-fet, *adj.* deep-fetched. 2 H. 6, II, iv, 33.
Deer, *sb.* game. Lear, III, iv, 135.
Defame, *sb.* infamy. Lucr. 768, 817, 1033.
Default, *sb.* fault. C. of E. I, ii, 52; 1 H. 6, II, i, 60. In the default = at a pinch. A. W. II, iii, 224.
Defeat, *v. t.* to destroy. Oth. IV, ii, 161. To disguise, disfigure. Oth. I, iii, 339. To disappoint. Sonn. xx, 2.
Defeat, *sb.* ruin, destruction. M. A. IV, i, 46; Ham. II, ii, 565.
Defeature, *sb.* disfigurement. C. of E. II, i, 98, V, i, 299; V. & A. 736.
Defence, *sb.* fencing, swordplay, skill in weapons. As, III, iii, 54; Tw. N. III, iv, 210; Ham. IV, vii, 97.
Defend, *v. t.* to forbid. M. A. II, i, 80, IV, ii, 18; R. 2, I, iii, 18; R. 3, III, vii, 81, 173; Oth. I, iii, 266; A. & C. III, iii, 42.
Defendant, *adj.* defensive. H. 5, II, iv, 8.
Defensible, *adj.* capable of offering defence. 2 H. 4, II, iii, 38; H. 5, III, iii, 50.
Defiance, *sb.* renunciation. M. for M. III, i, 144.
Definement, *sb.* definition, description. Ham. V, ii, 112.

GLOSSARY

- Deformed, *adj.* deforming, disfiguring. C. of E. V, i, 298.
- Deftly, *adv.* dexterously. Mac. IV, i, 68.
- Defunction, *sb.* death. H. 5, I, ii, 58.
- Defunctive, *adj.* funereal, becoming the dead. Phœn. 14.
- Defuse, *v. t.* to render disordered, so as not to be recognised. Lear, I, iv, 2.
- Defused, *adj.* disordered, shapeless. R. 3, I, ii, 78.
- Defy, *v. t.* to renounce. John, III, iv, 23; Tw. N. III, iv, 92; 1 H. 4, I, iii, 228; Ham. V, ii, 211.
- Degree, *sb.* a step, as of a staircase or ladder. J. C. II, i, 26; Cor. II, ii, 24; Tw. N. III, i, 120. Rank. Mac. III, iv, 1.
- Deject, *adj.* dejected. T. & C. II, ii, 50; Ham. III, i, 155.
- Delated, *adj.* set forth in detail. Ham. 1, ii, 38. The folios read "dilated," probably another form of the same word.
- Delation. Close delation = secret information. Oth. III, iii, 127. *See* note.
- Delay, *v. t.* to allay, mitigate. A. W. IV, iii, 18. To refuse. Lear, V, iii, 144.
- Delectable, *adj.* delightful. R. 2, II, iii, 7.
- Delicates, *sb.* delicacies. 3 H. 6, II, v, 51.
- Delighted, *adj.* framed for delight. M. for M. III, i, 122. Delightful. Oth. I, iii, 289; Cym. V, iv, 102.
- Deliver, *v. t.* to report. Ham. I, ii, 209.
- Delve, *v. t.* to dig. Ham. III, iv, 208; Sonn. lx, 10.
- Delver, *sb.* a digger. Ham. V, i, 14.
- Demean, *v. r.* to behave. C. of E. IV, iii, 77, V, i, 88.
- Demerit, *sb.* merit, desert. Cor. I, i, 270; Mac. IV, iii, 226; Oth. I, ii, 22.
- Demi-natured, *adj.* half-amalgamated. Ham. IV, vii, 87.
- Demise, *v. t.* to grant, transfer; as an estate for a term of years. R. 3, IV, iv, 247.
- Demi-wolf, *sb.* a dog crossed by a wolf. Mac. III, i, 93.
- Demon, *sb.* controlling genius, good angel. A. & C. II, iii, 20. Cf. Genius.
- Demurely, *adv.* soberly, solemnly. M. of V. II, ii, 177; A. & C. IV, ix, 30.
- Demuring, looking demurely. A. & C. IV, xv, 29.
- Denay, *sb.* denial. Tw. N. II, iv, 123.
- Denay'd, *p. p.* denied. 2 H. 6, I, iii, 102.
- Denier, *sb.* a very small coin, equal in value to the twelfth part of a French *sous*. T. of S. ind. i, 7; 1 H. 4, III, iii, 78; R. 3, I, ii, 251.
- Denotement, *sb.* noting, observation. Oth. II, iii, 307. *See also* III, iii, 127 *n.*
- Denounce, *v. t.* to declare. A. & C. III, vii, 5.
- Denunciation, *sb.* formal announcement. M. for M. I, ii, 141.
- Deny, *v. t.* to refuse. R. 2, II, i, 204; Mac. III, iv, 128; 1 H. 4, I, iii, 25.
- Depart, *sb.* departure. Two G. V, iv, 96; 2 H. 6, I, i, 2; 3 H. 6, IV, i, 92.
- Death. 3 H. 6, II, i, 110.
- Depart, *v. i.* to part. John, II, i, 563; Tim. I, i, 256.
- Departing, *sb.* parting, separation. 3 H. 6, II, vi, 43.
- Depend, *v. i.* to lean. Cym. II, iv, 91. To be dependent. Lear, I, iv, 249; M. for M. III, ii, 24; T. & C. III, i, 5. To impend. R. & J. III, i, 116; Lucr. 1615. To be in suspense. Cym. IV, iii, 23.
- Dependant, *adj.* impending. T. & C. II, iii, 18.
- Dependency, *sb.* submissiveness. A. & C. V, ii, 26.
- Depose, *v. t.* to examine upon oath. R. 2, I, iii, 30.
- Depository, *sb.* a trustee. Lear, II, iv, 250.
- Depravation, *sb.* detraction. T. & C. V, ii, 130.
- Deprave, *v. t.* to vilify. M. A. V, i, 95; Tim. I, ii, 134.
- Deprive, *v. t.* to take away. Lucr. 1186, 1752; Ham. I, iv, 73. To disinherit. Lear, I, ii, 4.
- Deputation, *sb.* office of deputy. T. & C. I, iii, 152; M. for M. I, i, 21; 1 H. 4, IV, i, 32, iii, 87; A. & C. III, xiii, 74.

GLOSSARY

- Deracinate**, *v. t.* to uproot, extirpate. H. 5, V, ii, 47; T. & C. I, iii, 99.
- Derived**, *p. p.* descended. Two G. V, ii, 23; M. N's D. I, i, 99.
- Dern**, *adj.* secret. Per. III, prol. 15.
- Derogate**, *v. i.* to degrade oneself, do that which is derogatory. Cym. II, i, 43, 46.
- Derogate**, *p. p.* degraded, dishonoured. Lear, I, iv, 280.
- Derogately**, *adv.* depreciatingly. A. & C. II, ii, 38.
- Descant**, *sb.* the variations upon an air. Two G. I, ii, 94. Used figuratively. R. 3, III, vii, 49.
- Descant**, *v. i.* to sing variations upon an air. Lucr. 1134; R. 3, I, i, 27.
- Descending**, *sb.* descent, lineage. Per. V, i, 127.
- Descension**, *sb.* descent, decline. 2 H. 4, II, ii, 167.
- Descry**, *sb.* discovery. The main descry stands on the hourly thought = the view of the main body is hourly expected. Lear, IV, vi, 215.
- Descry**, *v. t.* to discover. Lear, IV, v, 13; R. 3, V, iii, 9.
- Desert**, *sb.* an uncultivated wood. Lucr. 1144. Demerit, lack of desert. Sonn. xlix, 10.
- Deserved**, *adj.* deserving. Cor. III, i, 292.
- Deserving**, *sb.* merit, desert. Oth. I, iii, 336.
- Design**, *v. t.* to designate, mark out, prescribe. R. 2, I, i, 203; Ham. I, i, 94.
- Designment**, *sb.* design, enterprise. Cor. V, vi, 35; Oth. II, i, 22.
- Desire** . . . of. This construction occurs in M. N's D. III, i, 176, 180; M. of V. IV, i, 397; As. V, iv, 52.
- Desperate**, *adj.* bold, reckless. R. & J. III, iv, 12.
- Despised**, *adj.* despicable, hateful. R. 2, II, iii, 95.
- Despite**, *sb.* spite, malice. Tw. N. III, iv, 212; 3 H. 6, II, i, 59, vi, 81; Oth. IV, ii, 117; Cor. III, i, 163. Despising. M. A. I, i, 203. *v. t.* to spite, vex. M. A. II, ii, 28.
- Detect**, *v. t.* to discover, disclose. 3 H. 6, II, ii, 143; R. 3, I, iv, 136. To accuse, arraign. M. for M. III, ii, 113.
- Determinate**, *v. t.* to bring to an end. R. 2, I, iii, 150. *v. i.* to come to an end. A. & C. III, xiii, 161, IV, iii, 2. *p. p.* ended. Sonn. lxxxvii, 4. Determined upon. Tw. N. II, i, 9.
- Decided**. H. 8, II, iv, 176; Oth. IV, ii, 225.
- Determination**, *sb.* the coming to an end of a lease. Sonn. xiii, 6.
- Determine**, *v. t.* to put an end to. 2 H. 4, IV, v, 82; 1 H. 6, IV, vi, 9. *v. i.* to end, come to an end. Cor. III, iii, 43, V, iii, 120; A. & C. III, xiii, 161.
- Detest**. A blunder for "protest." M. W. I, iv, 135; M. for M. II, i, 66, 71.
- Devest**, *v. t.* to undress. Oth. II, iii, 173.
- Device**, *sb.* trickery. H. 8, I, i, 204. Heraldry. Lucr. 535.
- Devote**, *adj.* devoted. T. of S. I, i, 32.
- Devoted**, *adj.* consecrated, holy. R. 3, I, ii, 35.
- Devotion**, *sb.* earnestness. Cor. II, ii, 18.
- Dewlap**, *sb.* the loose flesh about the throat. M. N's D. II, i, 50.
- Dewlapp'd**, *p. p.* with loose flesh about the throat. Tp. III, iii, 45.
- Dexteriously**, *adv.* dexterously. Tw. N. I, v, 55.
- Dexterity**, *sb.* swiftness. Ham. I, ii, 157.
- Diablo** (Span.), devil. Oth. II, iii, 153.
- Dialogue**, *v. i.* to converse, take both parts in a conversation. Tim. II, ii, 56; cf. Comp. 132.
- Dian's bud**, *sb.* perhaps the bud of the Agnus Castus or Chaste Tree. M. N's D. IV, i, 70.
- Diapason**, *sb.* See note on Lucr. 1132.
- Diaper**, *sb.* a towel. T. of S. ind. i, 55.
- Dibble**, *sb.* a small, sharp hoe. W. T. IV, iv, 100.
- Dich**. Said to be a corruption of "do it." Tim. I, ii, 70.
- Dickon**, *Dick*. R. 3, V, iii, 305.
- Die on** = challenge to mortal combat. Two G. II, iv, 110.
- Diet**, *sb.* prescribed regimen. Two G.

GLOSSARY

- II, i, 22; Tim. IV, iii, 87. Daily fare. Tw. N. III, iii, 40.
- Diet, *v. t.* to keep strictly, as by a certain regimen. Cym. III, iv, 179; A. W. V, iii, 219.
- Dieter, *sb.* one who administers food in sickness. Cym. IV, ii, 52.
- Difference, *sb.* a mark of distinction in heraldry. M. A. I, i, 57; Ham. IV, v, 180. Difference of rank. Lear, I, iv, 88. Change of fortune. Lear, V, iii, 288. Variance, strife. Cor. V, iii, 201; J. C. I, ii, 40; 2 H. 4, IV, i, 181.
- Differency, *sb.* difference. Cor. V, iv, 11.
- Diffidence, *sb.* distrust, suspicion. John, I, i, 65; Lear, I, ii, 141.
- Diffused, *adj.* wild, irregular. M. W. IV, iv, 53; H. 5, V, ii, 61.
- Digest, *v. t.* to vent, void, discharge. 1 H. 6, IV, i, 167. To suffer, condone. H. 8, III, ii, 53. To absorb. Lear, I, i, 127.
- Digressing, *pr. p.* transgressing. R. 2, V, iii, 66.
- Digression, *sb.* transgression. Lucr. 202. L. L. I, ii, 112.
- Dig-you-den, Give you good even. L. L. IV, i, 42.
- Dilate, *v. t.* to relate in full. Oth. I, iii, 153.
- Dildo, the burden of a song. W. T. IV, iv, 193.
- Diminutives, *sb.* the smallest pieces of coin. A. & C. IV, xii, 37. Dwarfs. T. & C. V, i, 32; A. & C. IV, xii, 37.
- Dint, *sb.* impression. V. & A. 354; J. C. III, ii, 194.
- Direction, *sb.* leadership, military skill. R. 3, V, iii, 16.
- Directitude. A blunder for "discredit." Cor. IV, v, 208.
- Directive, *adj.* capable of being directed. T. & C. I, iii, 356.
- Directly, *adv.* clearly, undoubtedly. Oth. II, i, 216; Cym. I, iv, 152. Straightforwardly. Cor. IV, v, 185. Immediately. Cor. I, vi, 59.
- Disable, *v. t.* to disparage. As, IV, i, 31, V, iv, 72; 1 H. 6, V, iii, 67.
- Disabling, *sb.* disparagement. M. of V. II, vii, 30.
- Disanimate, *v. t.* to discourage. 1 H. 6, III, i, 183.
- Disappointed, *adj.* unfurnished, unprepared. Ham. I, v, 77.
- Disaster, *v. t.* to injure, disfigure. A. & C. II, vii, 16.
- Disbench, *v. t.* to drive from a seat. Cor. II, ii, 69.
- Disbranch, *v. r.* to tear away as a branch. Lear, IV, ii, 34.
- Disburse, *v. t.* to pay out, to distribute. Lucr. 1203.
- Discandy, *v. i.* to thaw. A. & C. III, xiii, 165, IV, xii, 22.
- Disease, *v. r.* to unmask. Tp. V, i, 85. Undress. W. T. IV, iv, 623.
- Discernings, *sb.* powers of discernment, understanding. Lear, I, iv, 227.
- Discharge, *v. t.* to perform, as an actor his part. M. N's D. I, ii, 82, IV, ii, 8; Cor. III, ii, 106. To dispel. W. T. II, iii, 11.
- Discharge, *sb.* performance. Tp. II, i, 245; 2 H. 6, I, iii, 167.
- Discipled, *p. p.* taught, trained. A. W. I, ii, 28.
- Disclaim in. To disown. Lear, II, ii, 50.
- Disclose, *v. t.* to hatch. Ham. V, i, 281.
- Disclose, *sb.* the chipping of the shell. Ham. III, i, 166.
- Discomfit, *sb.* discomfiture, discouragement. 2 H. 6, V, ii, 86.
- Discomfort, *sb.* anxiety. 2 H. 4, I, ii, 98. *v. t.* to discourage. J. C. V, iii, 106.
- Discomfortable, *adj.* having no word of comfort, discouraging. R. 2, III, ii, 36.
- Discommend, *v. t.* to disapprove. Lear, II, ii, 104.
- Discontent, *sb.* a malcontent. 1 H. 4, V, i, 76; A. & C. I, iv, 39. Resentment. 1 H. 4, I, iii, 189.
- Discontenting, *adj.* discontented. W. T. IV, iv, 524.
- Discourse, *sb.* reasoning. Tw. N. IV, iii, 12; T. & C. II, iii, 168; V, ii, 140; Ham. IV, iv, 36. Discourse of reason

GLOSSARY

- = the reasoning faculty, the power of arguing from premises to conclusion. Ham. I, ii, 150. *v. t.* to describe. R. 2, V, vi, 10.
- Discover, *v. t.* to reveal, disclose. Tw. N. II, v, 142; R. & J. III, i, 139; Tim. V, ii, 1.
- Discoverer, *sb.* a scout. 2 H. 4, IV, i, 3.
- Discovery, *sb.* reconnoitring, the report of scouts. Mac. V, iv, 6; Lear, V, i, 53. Disclosure. Ham. II, ii, 293.
- Discoverer, guide. V. & A. 828.
- Disdain, *sb.* disgrace, ignominy. A. W. II, iii, 113.
- Disdained, *adj.* disdainful. 1 H. 4, I, iii, 183.
- Disease, *v. t.* spoil. Cor. I, iii, 105. *sb.* trouble, disorder. Lear, I, i, 174; 1 H. 6, II, v, 44.
- Disedge, *v. t.* to take off the edge of appetite. Cym. III, iv, 92.
- Disfurnish, *v. t.* to deprive. Tim. III, ii, 43; Two G. IV, i, 14.
- Disgrace, *sb.* disfigurement. L. L. L. I, i, 3. *v. t.* to discredit. Sonn. lxxxix, 7.
- Disgracious, *adj.* wanting grace, unpleasing. R. 3, III, vii, 112, IV, iv, 177.
- Dishabited, *p. p.* dislodged. John, II, i, 220.
- Dishonest, *adj.* unchaste. Tw. N. I, v, 41; H. 5, I, ii, 49.
- Dishonesty, *sb.* unchastity. M. W. IV, ii, 118.
- Dishonoured, *adj.* dishonourable. Cor. III, i, 60; Lear, I, i, 228.
- Disjoint, *p. p.* disjointed, out of joint. Ham. I, ii, 20.
- Dislike, *v. t.* to displease. R. & J. II, ii, 61; Oth. II, iii, 43. To express dislike. As, V, iv, 66; M. for M. I, ii, 17. *sb.* disagreeableness. 1 H. 4, V, i, 26.
- Disliken, *v. t.* to disguise. W. T. IV, iv, 642.
- Dislimn, *v. t.* to efface, obliterate. A. & C. IV, xiv, 10.
- Dismay, *v. i.* to be filled with dismay. 1 H. 6, III, iii, 1.
- Disme, *sb.* a tenth. T. & C. II, ii, 19.
- Disnatured, *adj.* unnatural. Lear, I, iv, 283.
- Disorbed, *p. p.* thrown out of its orbit or sphere. T. & C. II, ii, 46.
- Dispark, *v. t.* to destroy the enclosures of a park. R. 2, III, i, 23.
- Dispatch, *v. i.* to arrange, settle matters. A. & C. III, ii, 2.
- Dispatched, *p. p.* deprived, bereaved. Ham. I, v, 75.
- Dispense with = grant dispensation for, pardon. M. for M. III, i, 136; Lucr. 1070, 1279, 1704; Sonn. cxii, 12. Obtain dispensation from. 2 H. 6, V, i, 181.
- Dispiteous, *adj.* pitiless. John, IV, i, 34.
- Sponge, *v. t.* to squeeze out as if from a sponge. A. & C. IV, ix, 13.
- Disport, *sb.* indulgence in pleasure. Oth. I, iii, 271.
- Dispose, *sb.* disposal. Two G. II, vii, 86; John, I, i, 263. Disposition. T. & C. II, iii, 159; Oth. I, iii, 391.
- Dispose, *v. i.* to arrange, make terms. A. & C. IV, xiv, 123.
- Disposed, *adj.* in the humour for mirth. L. L. L. II, i, 249, V, ii, 466; Tw. N. II, iii, 78.
- Disposer, *sb.* manager. T. & C. III, i, 86. Or it may be one who disposes or inclines others to mirth. See note.
- Disposition, *sb.* settlement, maintenance. Oth. I, iii, 236. Circumstance. T. & C. IV, i, 50. Ability, A. & C. II, vii, 7. Temper. Lear, I, i, 303, iv, 292.
- Dispraise, *v. t.* to disparage. 1 H. 4, V, ii, 60.
- Dispraisingly, *adv.* disparagingly. Oth. III, iii, 73.
- Disproperty, *v. t.* to take away. Cor. II, i, 238.
- Dispersed, *p. p.* disbursed. 2 H. 6, III, i, 117.
- Disputable, *adj.* disputatious. As, II, v, 31.
- Dispute, *v. t.* to discuss, reason upon. W. T. IV, iv, 392; Mac. IV, iii, 220; R. & J. III, iii, 63.
- Disquantity, *v. t.* to diminish. Lear, I, iv, 248.

GLOSSARY

- Disseat, *v. t.* to unseat, dethrone. Mac. V, iii, 21.
- Dissemble, *v. r.* to disguise oneself. Tw. N. IV, ii, 5.
- Dissemble. Blunder for "assembly." M. A. IV, ii, 1.
- Dissipation, *sb.* dispersal, dissolution. Lear, I, ii, 141.
- Dissolution, *sb.* melting. M. W. III, v, 103; Lucr. 355.
- Dissolve, *v. t.* to separate, cut off. A. W. I, ii, 66; M. W. V, v, 211. To melt in tears. Lear, V, iii, 203.
- Distain, *v. t.* to stain, defile. Per. IV, iii, 31; R. 3, V, iii, 322; T. & C. I, iii, 241. In C. of E. II, ii, 145, the word "distain'd" requires the unusual sense of "unstained."
- Distance, *sb.* hostility, variance. Mac. III, i, 115.
- Distaste, *v. i.* to be distasteful. Oth. III, iii, 331. *v. t.* to make distasteful. T. & C. II, ii, 123. Cf. IV, iv, 47. To loathe. T. & C. II, ii, 66.
- Distasteful, *adj.* repulsive. Tim. II, ii, 211.
- Distemper, *sb.* disturbance of mind. H. 5, II, ii, 54; Ham. II, ii, 55, III, ii, 294.
- Distemper, *v. t.* to disturb. Tw. N. II, i, 4.
- Distempered, *p. p.* disturbed. John, III, iv, 154. Disordered. 2 H. 4, III, i, 41. Ill-humoured, discomposed. John, IV, iii, 21; Tp. IV, i, 145. Ham. III, ii, 294.
- Distemperature, *sb.* disorder of body. C. of E. V, i, 82. Disturbance of mind. M. N's D. II, i, 106; R. & J. II, iii, 40; Per. V, i, 27. Discomposed appearance. 1 H. 4, V, i, 3.
- Distemp'ring, *adj.* intoxicating, disturbing. Oth. I, i, 100.
- Distilled, *p. p.* melted. Ham. I, ii, 204. See M. N's D. I, i, 76 n.
- Distilment, *sb.* distillation. Ham. I, v, 64.
- Distinction, *sb.* discrimination. T. & C. III, ii, 26.
- Distinctly, *adv.* separately. Tp. I, ii, 200; Cor. III, i, 206, IV, iii, 41. In due order, with discrimination. Cor. III, i, 206.
- Distinguishment, *sb.* distinction. W. T. II, v, 86.
- Distracted, *adj.* inconstant. Ham. IV, iii, 4.
- Distractions, *sb.* divisions, detachments. A. & C. III, vii, 76.
- Distrain, *v. t.* to seize, take possession of. R. 2, II, iii, 131; 1 H. 6, I, iii, 61.
- Distraught, *adj.* distracted, mad. R. 3, III, v, 4; R. & J. IV, iii, 49.
- Distressful, *adj.* gained by misery and toil. H. 5, IV, i, 266.
- Disvalue, *v. t.* to depreciate. M. for M. V, i, 219.
- Disvouch, *v. t.* to contradict. M. for M. IV, iv, 1.
- Dive-dapper, *sb.* a didapper, dabchick, little grebe. V. & A. 86.
- Diverted, *p. p.* turned from its natural course. As, II, iii, 37.
- Dividable, *adj.* separated, divided. T. & C. I, iii, 105.
- Dividant, *adj.* separate, different, divisible. Tim. IV, iii, 5.
- Divided, *p. p.* separated. T. & C. IV, v, 69.
- Division, *sb.* variation. 1 H. 4, III, i, 210; R. & J. III, v, 29. Schism. Lear, I, ii, 130.
- Divorcement, *sb.* divorce. Oth. IV, ii, 159.
- Divulged, *p. p.* published, proclaimed. Tw. N. I, v, 244. Well divulged = of good repute.
- Dizzy, *adj.* causing dizziness. Lear, IV, vi, 12.
- Dizzy-eyed, *adj.* blinded, as if by giddiness. 1 H. 6, IV, vii, 11.
- Do, *v. t.* to consume, destroy. V. & A. 749 ("done"). See also the phrases, Do him dead = put him to death. 3 H. 6, I, iv, 408. Do to death = put to death. M. A. V, iii, 3; 2 H. 6, III, ii, 179. Do me right = give me satisfaction; by fighting. M. A. V, i, 145; or drinking. 2 H. 4, V, iii, 72. See Oth. II, iii, 88, 90. Do in slander = infect with slander. M. for M. I, iii, 43.

GLOSSARY

- Could not do withal = could not help it. M. of V. III, iv, 72.
- Doctrine, *sb.* learning. A. W. I, iii, 232.
- Document, *sb.* precept, instruction. Ham. IV, v, 175.
- Doff, *v. t.* to put off. T. of S. III, ii, 96; John, III, i, 128; Mac. IV, iii, 188.
- Dog-apes, *sb.* male apes. As. II, v, 23.
- Dog-fox, *sb.* a male fox. T. & C. V, iv, 10.
- Dogged, *adj.* cruel, unfeeling. John, IV, i, 129, iii, 149; 2 H. 6, III, i, 158.
- Doit, *sb.* the German *dent*. The smallest piece of money, a half-farthing. Tp. II, ii, 31; M. of V. I, iii, 135; Cor. I, v, 6, IV, iv, 17; A. & C. IV, xii, 37.
- Dole, *sb.* grief. Ham. I, ii, 13. Distribution. 2 H. 4, I, i, 169. Portion. W. T. I, ii, 163; T. of S. I, i, 135; M. W. III, iv, 63.
- Dolour, *sb.* used punningly in sense of the coin "dollar" and of "grief." Lear, II, iv, 53; Tp. II, i, 18-19.
- Grief. Mac. IV, iii, 8; T. & C. V, iii, 84.
- Don, *v. t.* to put on. Ham. IV, v, 50; A. & C. II, i, 33.
- Doom, *sb.* decision. R. 2, III, i, 281. The day of doom. Ham. III, iv, 50; Sonn. cxvi, 12.
- Doomed, *p. p.* decided. Cym. V, v, 420.
- Doomsday, *sb.* the day of death. R. 3, V, i, 12.
- Dotant, *sb.* dotard. Cor. V, ii, 43.
- Double, *adj.* forked. M. N's D. II, ii, 9; III, ii, 72. Exceptionally strong. Oth. I, ii, 14.
- Double-fatal, *adj.* fatal in two ways, the leaves of the yew being poisonous and the wood used for bows as instruments of death. R. 2, III, ii, 117.
- Doubt, *sb.* fear, apprehension, 3 H. 6, IV, viii, 37; John, IV, i, 19, IV, ii, 102, V, vi, 44. *v. t.* to fear. Per. I, iii, 21; Oth. III, iii, 19; Lear, V, i, 6.
- Doubtfully, *adv.* ambiguously. Tim. IV, iii, 121.
- Doubtless, *adj.* confident. 1 H. 4, III, ii, 20; John, IV, i, 130.
- Dout, *v. t.* to put out, extinguish. H. 5, IV, ii, 11; Ham. IV, vii, 192.
- Dowlas, *sb.* coarse linen. 1 H. 4, III, iii, 68.
- Dowle, *sb.* a small particle of plumage, down. Tp. III, iii, 65.
- Down, *adv.* in bed. R. & J. III, v, 66, IV, v, 12.
- Down-gyved, *adj.* hanging down about the ankle like fetters. Ham. II, i, 80.
- Down-roping, *adj.* dripping, like the discharge from the eyes and nostrils. H. 5, IV, ii, 48, cf. III, v, 23.
- Doxy, *sb.* beggar's mistress. W. T. IV, iii, 2.
- Drab, *sb.* a strumpet. Ham. II, ii, 582; M. for M. II, i, 222.
- Drabbing, *sb.* haunting loose women. Ham. II, i, 26.
- Drachma, *sb.* a Greek coin. Cor. I, v, 5.
- Draff, *sb.* refuse, dregs. M. W. IV, ii, 109; 1 H. 4, IV, ii, 34.
- Draught, *sb.* a jakes, privy. T. & C. V, i, 72; Tim. V, i, 100.
- Draw, *v. t.* to undraw, draw aside. Lucr. 374; M. of V. II, ix, 1; Tw. N. I, v, 218. To withdraw. 2 H. 4, II, i, 145. To levy, concentrate. John, IV, ii, 118, V, ii, 113; 2 H. 4, I, iii, 109; Cor. II, iii, 250. To shoot. T. A. IV, iii, 3. To take, receive. M. of V. IV, i, 87. To draw ale. M. for M. II, i, 195. To quaff. Tp. II, ii, 136.
- Drawer, *sb.* a tapster, waiter. M. W. II, ii, 143; 1 H. 4, II, iv, 7.
- Drawn, *p. p.* having the sword drawn. Tp. II, i, 299; M. N's D. III, ii, 402.
- Drawn to head = concentrated, mobilised. Cym. III, v, 25; Lucr. 1368.
- Drawn of heaviness = emptied by sorrow. Cym. V, iv, 164.
- Drawn fox. A hunted fox, and therefore full of cunning. 1 H. 4, III, iii, 113.
- Dreadfully, *adv.* with dread or apprehension. M. for M. IV, ii, 135.
- Dress, *v. t.* to prepare, make ready. H. 5, IV, i, 10; T. & C. I, iii, 166.
- Dribbling, *adj.* used of an arrow weakly

GLOSSARY

- shot, not aimed point blank. M. for M. I, iii, 2.
- Drift, *sb.* method, scheme. Two G. II, vi, 43; Ham. III, i, 1. Driving shower. John, II, i, 412.
- Drive, *v. i.* to rush impetuously. T. A. II, iii, 64.
- Drollery, *sb.* a puppet show. Tp. III, iii, 21. A humorous painting. 2 H. 4, II, i, 140.
- Droplet, *sb.* a little drop, tear. Tim. V, iv, 76.
- Dross, *sb.* sensual indulgence. Sonn. cxlvi, 11.
- Drouth, *sb.* thirst. V. & A. 544. Per. III, prol. 8.
- Drovier, *sb.* drover. M. A. II, i, 172.
- Drowse, *v. i.* to grow drowsy. 1 H. 4, III, ii, 81.
- Drugs, *sb.* drudges. Tim. IV, iii, 253.
- Drum. John Drum's entertainment is a good beating. A. W. III, vi, 33.
- Drumble, *v. i.* to be sluggish or awkward. M. W. III, iii, 130.
- Dry, *adj.* thirsty, eager. Tp. I, ii, 112; T. of S. V, ii, 144. Insipid. Tw. N. I, iii, 72, v, 37.
- Dry basting. Beating that does not draw blood. C. of E. II, ii, 73; cf. L. L. L. V, ii, 263.
- Dry-beat, *v. t.* to thrash, cudgel. L. L. L. V, ii, 263; R. & J. III, i, 77, IV, v, 120.
- Dryfoot. To draw dryfoot is to follow the scent on dry ground. C. of E. IV, ii, 39.
- Ducat, *sb.* a Venetian coin. See note on M. of V. I, iii, 1.
- Ducdame, the burden of a song, which is probably intentional nonsense. As. II, v, 51, 54.
- Dudgeon, *sb.* the handle of a dagger. Mac. II, i, 46.
- Due, *v. t.* to give due to. 1 H. 6, IV, ii, 34.
- Duello, *sb.* the duelling code. L. L. L. I, ii, 168; Tw. N. III, iv, 291.
- Dull, *adj.* tending to produce dullness, soothing. 2 H. 4, IV, v, 2. *v. t.* to make dull, blunt. Ham. I, iii, 64.
- Dullard, *sb.* a stupid, insensible person. Lear, II, i, 74; Cym. V, v, 265.
- Dumbd, *p. p.* silenced, made inaudible. A. & C. I, v, 30.
- Dump, *sb.* a melancholy strain. Two G. III, ii, 85; Lucr. 1127; R. & J. IV, v, 104; T. A. I, i, 391.
- Dumps, *sb.* low spirits, melancholy. M. A. II, iii, 66; R. & J. IV, v, 124.
- Dun, *sb.* a dun horse. In R. & J. I, iv, 41, there is an allusion to a rustic game "dun's in the mire," in which a log of wood represented a horse in the mire, which had to be dragged out by the company.
- Dunghill, *sb.* a common term of abuse. Lear, IV, vi, 245; John, IV, iii, 87.
- Dun's the mouse, a proverbial expression, the meaning of which is lost. R. & J. I, iv, 40.
- Dup, *v. t.* to do ope, open. Ham. IV, v, 51.
- Durance, *sb.* imprisonment. M. for M. III, i, 68; Tw. N. V, i, 268. A suit of durance is a prison dress. C. of E. IV, iii, 22; cf. IV, ii, 33 n.; 1 H. 4, I, ii, 42.
- Dusty. "Dusty death," in which the body returns to dust. Mac. V, v, 23.
- Duteous, *adj.* dutiful, obedient. Lear, IV, vi, 255.
- EACH, at. Each joined to the other, end to end. Lear, IV, vi, 53.
- Eager, *adj.* sour, biting, acid. Ham. I, iv, 2, I, v, 69; Sonn. cxviii, 2; 3 H. 6, II, vi, 68.
- Eagerly, *adv.* sharply. H. 8, IV, ii, 24.
- Ean, *v. i.* to yeau, bring forth young, used of ewes. 3 H. 6, II, v, 36.
- Eaning time, *sb.* the time for ewes to yeau or bring forth their young. M. of V. I, iii, 82; Per. III, iv, 6.
- Eanling, *sb.* a young lamb. M. of V. I, iii, 74.
- Ear, *v. t.* to plough, till. A. W. I, iii, 43; R. 2, III, ii, 212; A. & C. I, iv, 49; V. & A. ded. note, 4.
- Earing, *sb.* ploughing. A. & C. I, ii, 108.

GLOSSARY

- Earnest**, *sb.* earnest money, deposit. Per. IV, ii, 44; W. T. IV, iv, 635; Lear, I, iv, 93; Tim. IV, iii, 47, 167.
- Earnestness**, *sb.* seriousness, anxiety. Cor. IV, vi, 58.
- Earth**, *sb.* home, abode. R. 2, II, i, 41. Being, world. R. & J. I, ii, 15, II, i, 2; Sonn. cxlvi, 1.
- Earthed**, *p. p.* buried. Tp. II, i, 225.
- Easiness**, *sb.* familiarity. Ham. V, i, 68.
- Easy**, *adj.* slight, inconsiderable. 2 H. 4, V, ii, 71; 2 H. 6, III, i, 133.
- Ebbing**, *adj.* of declining fortune. Tp. II, i, 217; cf. A. & C. I, iv, 43.
- Eche**, *v. t.* to eke out. Per. III, prol. 13.
- Ecstasy**, *sb.* mental disturbance, produced by joy, grief, or fear. M. of V. III, ii, 112; Tp. III, iii, 108; M. A. II, iii, 138; Mac. III, ii, 22; Ham. III, i, 160; T. A. IV, i, 126, iv, 21; Oth. IV, i, 79.
- Edge**, *sb.* force, spirit. R. 3, V, v, 35; 1 H. 4, I, i, 17. Sword-blade. Cor. V, vi, 113.
- Effect**, *sb.* the accomplishment of a purpose. Mac. I, v, 44; Ham. III, iv, 129. Purport. As, IV, iii, 35; John, IV, I, 38. Dignity, attribute. Lear, I, i, 130. Manifestation, show. Lear, II, iv, 178.
- Effectually**, *adv.* actually, in effect. Sonn. cxiii, 4.
- Effuse**, *sb.* effusion. 3 H. 6, II, vi, 28.
- Effuse**, *v. t.* to shed. 1 H. 6, V, iv, 52.
- Eftest**, *adj.* readiest. M. A. IV, ii, 32.
- Eftsoons**, *adv.* immediately. Per. V, i, 253.
- Egal**, *adj.* equal. T. A. IV, iv, 4.
- Equally**, *adv.* equally. R. 3, III, vii, 213.
- Egg**. Used for a young girl in A. W. IV, iii, 233; Mac. IV, ii, 82.
- Eggs**. Will you take eggs for money = will you be imposed upon? W. T. I, ii, 161.
- Eglantine**, *sb.* the sweet-briar. M. N's D. II, i, 252; Cym. IV, ii, 224.
- Engma**, blunder for "enigma." L. L. L. III, i, 67.
- Egyptian**, *sb.* a gipsy. Oth. III, iv, 56.
- Eight and six**. See note on M. N's D. III, i, 22.
- Eisel**, *sb.* vinegar. Sonn. cxi, 10; Ham. V, i, 270.
- Eke**, *adv.* also. M. W. I, iii, 92; II, iii, 67; M. N's D. III, i, 85.
- Elbow**, *v. t.* to thrust aside. Lear, IV, iii, 42.
- Eld**, *sb.* old age. M. W. IV, iv, 35; M. for M. III, i, 36; T. & C. II, ii, 104.
- Elder-gun**, *sb.* popgun made of elder wood. H. 5, IV, i, 196.
- Elect**, *adj.* chosen. H. 8, II, iv, 60.
- Election**, *sb.* object of choice. T. & C. I, iii, 349.
- Element**, *sb.* the sky. Tw. N. I, i, 26, III, i, 56; H. 5, IV, i, 103; J. C. I, iii, 128. Sphere, rank. Tw. N. III, iv, 118. Elements = quintessence. Oth. II, iii, 53. Nature in all her aspects. A. & C. III, ii, 40.
- Elf**, *v. t.* to entangle, mat together. Lear, II, iii, 10.
- Elf**, *sb.* a fairy. M. N's D. V, i, 382; Tp. V, i, 33.
- Elf-locks**, *sb.* hair matted together; supposed to be the work of fairies. R. & J. I, iv, 90.
- Elvish-marked**, *adj.* marked by fairies. R. 3, I, iii, 228.
- Emballing**, *sb.* the being invested with the ball and sceptre at coronation. H. 8, II, iii, 47.
- Embarquements**, *sb.* hindrances, restraints. Cor. I, x, 22.
- Embassade**, *sb.* embassy. 3 H. 6, IV, iii, 32.
- Embassage**, *sb.* embassy, message. M. A. I, i, 243; R. 2, III, iv, 93.
- Embattailed or embattled**, *p. p.* arrayed. M. W. II, ii, 224; John, IV, ii, 200; H. 5, IV, ii, 14.
- Embattle**, *v. i.* to form in order of battle. A. & C. IV, ix, 3.
- Embayed**, *p. p.* land-locked. Oth. II, i, 18.
- Emblaze**, *v. t.* to blazon, proclaim. 2 H. 6, IV, x, 70.

GLOSSARY

- Emboss, *v. t.* to drive to extremities, hunt down. A. W. III, vi, 90.
- Embossed, *adj.* foaming at the mouth. T. of S. Ind. i, 15; A. & C. IV, xiii, 3. Swollen, prominent. As, II, vii, 67; 1 H. 4, III, ii, 157; Lear, II, iv, 223; Tim. V, i, 215.
- Embounded, *p. p.* enclosed. John, IV, iii, 137.
- Embowelled, *p. p.* emptied, exhausted. A. W. I, iii, 232. Disembowelled, ripped up. R. 3, V, ii, 10.
- Embrace, *sb.* embrace. C. of E. I, i, 44; R. 3, II, i, 30; T. & C. IV, v, 148.
- Embrace, *sb.* embrace. T. & C. IV, iv, 36.
- Embrewed, *p. p.* bathed in blood. T. A. II, iii, 222.
- Eminence. Present him eminence = treat him with distinction. Mac. III, ii, 31.
- Emmanuel, formerly written at the head of letters and deeds. 2 H. 6, IV, ii, 94.
- Emmew, *v. t.* to mew up, keep under. M. for M. III, i, 92. A doubtful word.
- Empale, *v. t.* to encircle. T. & C. V, vii, 5. Cf. also Impale.
- Imperial, blunder for "emperor," T. A. IV, iii, 93; and "imperial," T. A. IV, iv, 40.
- Empery, *sb.* empire, dominion. H. 5, I, ii, 226; R. 3, III, vii, 136; Cym. I, vi, 119; T. A. I, i, 19.
- Empiricute, *adj.* empirical, quackish. Cor. II, i, 110.
- Empoison, *v. t.* to poison. M. A. III, i, 86; Cor. V, vi, 11.
- Emulate, *adj.* jealous, envious. Ham. I, i, 83.
- Emulation, *sb.* jealous rivalry. J. C. II, iii, 11; T. & C. II, ii, 212; Cor. I, i, 212, x 12.
- Emulous, *adj.* envious. T. & C. II, iii, 69; III, iii, 189.
- Enact, *sb.* enactment, resolution. T. A. IV, ii, 118.
- Enacture, *sb.* enactment, performance. Ham. III, ii, 192.
- Encave, *v. r.* to hide oneself. Oth. IV, i, 81.
- Enchantingly, *adv.* as if by enchantment. As, I, i, 149.
- Encompassment, *sb.* circumvention. Ham. II, i, 10.
- Encounters, *sb.* encounterers, combatants. L. L. L. V, ii, 82.
- Encounterer, *sb.* wanton woman, flirt. T. & C. IV, v, 57.
- Encumbered, *p. p.* folded. Ham. I, v, 174.
- End, *v. t.* to get in the harvest. A corruption of "in." Cor. V, vi, 37.
- End. There an end = there is no more to say. Two G. I, iii, 65; R. 2, V, i, 69. Old ends = conventional tags. M. A. I, i, 250; R. 3, I, iii, 337.
- Endamage, *v. t.* to damage. Two G. III, ii, 43; 1 H. 6, II, i, 77.
- Endamage, *sb.* damage. John, II, i, 209.
- Endart, *v. t.* to dart. R. & J. I, iii, 99.
- Endeared, *p. p.* bound, indebted. 2 H. 4, II, iii, 11; Tim. I, ii, 229, III, ii, 30.
- Ends, *sb.* fragments. M. A. I, i, 250; R. 3, I, iii, 337.
- Enfeoff, *v. t.* to give as a fief, or in fee simple. 1 H. 4, III, ii, 69.
- Enforce, *v. t.* to urge, press hard. Cor. III, iii, 3; J. C. IV, iii, 111. To lay stress upon. Cor. II, iii, 216; J. C. III, ii, 39; A. & C. V, ii, 124.
- Enforcedly, *adv.* by constraint. Tim. IV, iii, 240.
- Enforcement, *sb.* constraint. As, II, vii, 118. Violation. Lucr. 1623; R. 3, III, vii, 8.
- Enfranchised, *p. p.* enfranchised. A. & C. III, xiii, 149.
- Enfranchisement, *sb.* release, restitution. R. 2, III, iii, 114.
- Enfreedoming, *pr. p.* setting at liberty. L. L. L. III, i, 118.
- Engaged, *p. p.* left as a hostage. 1 H. 4, IV, iii, 95, V, ii, 44. Pledged. Tim. II, ii, 147. Bound, entangled. Ham. III, iii, 69; 2 H. 4, I, i, 184.
- Engaol, *v. t.* to imprison. R. 2, I, iii, 166.

GLOSSARY

- Engine, *sb.* a machine of war. T. & C. II, iii, 130; Cor. V, iv, 19; Oth. III, iii, 359. An instrument of torture. Lear, I, iv, 268. Project. T. A. II, i, 123. Plot. Oth. IV, ii, 216.
- Engine of thoughts = the tongue. T. A. III, i, 82; V. & A. 367.
- Engineer, *sb.* engineer. Ham. III, iv, 206; T. & C. II, iii, 7.
- Englut, *v. t.* to swallow up. H. 5, IV, iii, 83; Oth. I, iii, 57.
- Engrafted, *p. p.* firmly fixed, closely attached. 2 H. 4, II, ii, 59.
- Engross, *v. t.* to make gross, fatten. R. 3, III, vii, 76. To buy. 1 H. 4, III, ii, 148. To amass. 2 H. 4, IV, v, 71.
- Engrossment, *sb.* accumulation. 2 H. 4, IV, v, 80.
- Enguard, *v. t.* to guard, protect. Lear, I, iv, 349.
- Enkindle, *v. t.* to incite. Mac. I, iii, 121.
- Enlard, *v. t.* to fatten. T. & C. II, iii, 190.
- Enlarge, *v. t.* to set at liberty. Tw. N. V, i, 270; H. 5, II, ii, 40.
- Enlargement, *sb.* liberty, release from imprisonment. L. L. L. III, i, 5; Cym. II, iii, 120; 3 H. 6, IV, vi, 5.
- Enlighten, *v. t.* to invest with light. Sonn. clii, 11.
- Enmesh, *v. t.* to ensnare. Oth. II, iii, 351.
- Enormous, *adj.* irregular, monstrous. Lear, II, ii, 164.
- Enow, *adj.* enough; used as a plural. M. of V. III, v, 19; H. 5, IV, i, 220.
- Enpatron, *v. t.* to be a patron, to patronise. Comp. 224.
- E pierced, *p. p.* pierced. R. & J. I, iv, 19.
- Enrank, *v. t.* to place in battle order. 1 H. 6, I, i, 115.
- Enrapt, *p. p.* inspired, in ecstasy. T. & C. V, iii, 65.
- Enridged, *p. p.* lying in ridges, furrowed. Lear, IV, vi, 71.
- Enround, *v. t.* to encircle. H. 5, IV, chor. 36.
- Enseconce, *v. t.* to hide, shelter. M. W. II, ii, 22, III, iii, 77; Lucr. 1515; Sonn. xlix, 9.
- Enseamed, *adj.* defiled, filthy. Ham. III, iv, 92. See Seam. To enseam a hawk was to purge it of grease.
- Ensear, *v. t.* to dry up. Tim. IV, iii, 186.
- Enshield, *adj.* enshielded, protected. M. for M. II, iv, 80. See note.
- Ensteeped, *p. p.* steeped in water, submerged. Oth. II, i, 70.
- Ensue, *v. t.* to follow on, pursue. Lucr. 502.
- Enswathed, *p. p.* wrapped. Comp. 49.
- Entame, *v. t.* to tame, subdue. As, III, v, 48.
- Entertain, *v. t.* to take into one's service. engage. Two G. II, iv, 106; M. W. I, iii, 10; M. A. I, iii, 50; A. W. IV, iii, 85; R. 3, I, ii, 256; Tim. IV, iii, 489; J. C. V, v, 60.
- Entertain, *sb.* entertainment. Per. I, i, 119.
- Entertainment, *sb.* service. Cor. IV, iii, 41; A. W. III, vi, 11, IV, i, 15; A. & C. IV, vi, 17. Strain his entertainment = press for his readmission to service. Oth. III, iii, 254.
- Entire, *adj.* main, essential. Lear, I, i, 240.
- Entitled, *p. p.* having a title or claim. L. L. L. V, ii, 800; Sonn. xxxvii, 7. See note.
- Eutreat, *v. t.* to treat, entertain. T. & C. IV, iv, 112, v, 274; R. 3, IV, iv, 151.
- Entreatments, *sb.* invitations, solicitations. Ham. I, iii, 122.
- Entreats, *sb.* entreaties. R. 3, III, vii, 225; T. A. I, i, 449, 483.
- Evenom, *v. t.* to poison. John, III, i, 63; Ham. IV, vii, 103.
- Envious, *adj.* malicious, spiteful. M. of V. III, ii, 284; R. & J. III, i, 165, ii, 40; 2 H. 6, II, iv, 12; R. 3, I, iv, 37; H. 8, II, i, 45; J. C. II, i, 178, III, ii, 175; V. & A. 705.
- Enviously, *adv.* spitefully. Ham. IV, v, 6.
- Envy, *sb.* malice, spite. Tp. I, ii, 259; M. of V. IV, i, 10; 1 H. 4, I, iii, 27; H. 8, II, i, 85, III, i, 113; J. C. II, i, 164. Fame and envy = envied or hated fame. Cor. I, viii, 4.

GLOSSARY

- Envy, *v. i.* to be envious, show malice. John, III, iv, 73; H. 8, V, iii, 112; Cor. III, iii, 96. *v. t.* to show malice to. Cor. III, iii, 57.
- Enwheel, *v. t.* to encompass. Oth. II, i, 87.
- Epheſian, *sb.* a boon companion. M. W. IV, v, 16; 2 H. 4, II, ii, 143.
- Epileptic, *adj.* pale with fright and distorted with attempting to laugh, like the face of one in a fit of epilepsy. Lear, II, ii, 76.
- Epithet, *sb.* expression, phrase. M. A. V, ii, 58; L. L. L. IV, ii, 7; Oth. I, i, 14.
- Epitheton = epithet. L. L. L. I, ii, 13.
- Equal, *v. t. & i.* to match. 3 H. 6, V, v, 55; 2 H. 4, I, iii, 67.
- Equal, *adj.* just, impartial. L. L. L. IV, iii, 380; H. 8, II, ii, 105, iv, 18.
- Equality, *sb.* equality, partnership. A. & C. V, i, 48.
- Ercles. Hercules. M. N's D. I, ii, 23, 34.
- Erection, blunder for "direction." M. W. III, v, 35.
- Erewhile, *adv.* a short time since. M. N's D. III, ii, 274; As, II, iv, 84.
- Eringoes, *sb.* the roots of the sea-holly; supposed to be a provocative. M. W. V, v, 19.
- Errant, *adj.* deviating. T. & C. I, iii, 9.
- Erring, *adj.* wandering, vagabond. As, III, ii, 120; Ham. I, i, 154; Oth. I, iii, 353.
- Error, *sb.* wandering, deviation from the true course. Oth. V, ii, 112.
- Erst, *adv.* formerly. As, III, v, 94; H. 5, V, ii, 48.
- Escape, *sb.* a freak, wanton act. T. A. IV, ii, 113; Oth. I, iii, 197; M. for M. IV, i, 61; Lucr. 747.
- Escapen. Escape. Per. II, prol. 36.
- Eschew, *v. t.* to avoid. M. W. V, v, 223.
- Escot, *v. t.* to pay for. Ham. II, ii, 342.
- Esperance, *sb.* hope. T. & C. V, ii, 119; Lear, IV, i, 4.
- Eſpial, *sb.* spy. 1 H. 6, I, iv, 8, IV, iii, 6; Ham. III, i, 32.
- Essay, *sb.* proof, trial. Lear, I, ii, 44; Sonn. cx, 8.
- Estate, *sb.* rank, dignity. Cym. V, v, 22; Ham. III, ii, 255, iii, 5, V, i, 215; Mac. I, iv, 37; R. 3, III, vii, 213. State. R. 3, II, ii, 127; H. 5, IV, i, 96; H. 8, II, ii, 67. Means. 2 H. 4, I, iii, 53.
- Estate, *v. t.* to settle, bestow. Tp. IV, i, 85; As, V, ii, 11; M. N's D. I, i, 98.
- Esteem, *sb.* estimation. Sonn. cxxvii, 12; T. & C. III, iii, 129. Our esteem = what we are worth. A. W. V, iii, 1.
- Estimable, *adj.* valuable. M. of V. I, iii, 161. Estimable wonder = admiration affecting the judgment. Tw. N. II, i, 24.
- Estimate, *sb.* the rate at which anything is valued, repute. Cor. III, iii, 115.
- Estimation, *sb.* conjecture. 1 H. 4, I, iii, 272. Reputation. M. of V. II, vii, 26; 1 H. 4, IV, iv, 32; Cor. V, ii, 50.
- Estridge, *sb.* goshawk. 1 H. 4, IV, i, 98; A. & C. III, xiii, 197.
- Eternal, *adj.* used for "infernal." J. C. I, ii, 160; Ham. I, v, 21, V, ii, 357; Oth. IV, ii, 131.
- Eterne, *adj.* eternal. Mac. III, ii, 38; Ham. II, ii, 484.
- Eternize, *v. t.* to immortalise. 2 H. 6, V, iii, 31.
- Even, *v. t.* to even o'er = to pass smoothly over in his memory. Lear, IV, vii, 80. To equal, keep up with. A. W. I, iii, 3; Cym. III, iv, 180.
- Even, *adv.* to go even = to agree. Tw. N. V, i, 231; Cym. I, iv, 41; T. A. IV, iv, 8. Even with a thought = quick as thought. J. C. V, iii, 19; A. & C. IV, xiv, 9.
- Even, *adj.* straightforward. Ham. II, ii, 286; H. 8, III, i, 37. Placid. H. 8, III, i, 166; J. C. II, i, 133.
- Even, *sb.* the plain truth. H. 5, II, i, 119.
- Evened, *p. p.* made equal, quits. Oth. II, i, 293.
- Even Christian, fellow Christian. Ham. V, i, 28.
- Even-pleached, *p. p.* smoothly inter-twined. H. 5, V, ii, 42.
- Event, *sb.* issue. Tw. N. III, iv, 378;

GLOSSARY

- Tp.* III, i, 69; *Lear*, I, iv, 349. *Fortune*. *M. for M.* III, ii, 224; *R.* 2, II, i, 214.
- Ever, adv.* not ever = not always. *H.* 8, V, i, 129.
- Ever among, adv.* here and there, continually. 2 *H.* 4, V, iii, 22.
- Evil, sb.* the king's evil, scrofula. *Mac.* IV, iii, 146.
- Evil, sb.* a privy, jakes. *M. for M.* II, ii, 172; *H.* 8, II, i, 67; cf. 2 *Kings* x. 27.
- Evil-eyed, adj.* malignant in aspect. *Cym.* I, i, 72.
- Evitae, v. t.* to avoid. *M. W. V.* v, 215.
- Examination, sb.* deposition. *H.* 8, I, i, 116.
- Examine, v. t.* to question, doubt. *A. W.* III, v, 66.
- Example, v. t.* to illustrate by example. *L. L. L.* I, ii, 112, III, i, 78; *H.* 5, I, ii, 156. Cf. *T. & C.* I, iii, 132.
- Exasperate, p. p.* exasperated. *Mac.* III, vi, 38; *T. & C.* V, i, 28.
- Exceed, v. i.* to be of surpassing excellence. *M. A.* III, iv, 16; *Per.* II, iii, 16.
- Except.* "Except before excepted" is a common phrase in old leases. *Tw.* N. I, iii, 6.
- Exception, sb.* blame, disapproval. *A. W.* I, ii, 40; *H.* 5, II, iv, 34; *Ham.* V, ii, 223. *Qualification.* 1 *H.* 4, I, iii, 78.
- Excess, sb.* interest. *M. of V.* I, iii, 57.
- Excitement, sb.* incitement.
- Exclaim, sb.* exclamation, outcry. *T. & C.* V, iii, 91; *R.* 2, I, ii, 2; *R.* 3, I, ii, 52.
- Exclamation, sb.* denunciation. *H.* 8, I, ii, 52.
- Excrement, sb.* anything which grows out of the body, as hair, nails, &c. *Used of the hair.* *Ham.* III, iv, 121; *C. of E.* II, ii, 77. *Of the beard.* *M. of V.* III, ii, 87; *W. T.* IV, iv, 703. *Of the moustache.* *L. L. L.* V, i, 89.
- Execution, sb.* exercise. *Oth.* III, iii, 470.
- Executor, sb.* executioner. *H.* 5, I, ii, 203.
- Exempt, adj.* separated, remote from. *C. of E.* II, ii, 170; *As.* II, i, 15.
- Exempt, v. t.* to take away from, remove. *A. W.* II, i, 194; *H.* 8, I, ii, 89.
- Exequies, sb.* funeral ceremonies. 1 *H.* 6, III, ii, 133.
- Exercise, sb.* a religious service. *W. T.* III, ii, 238; *R.* 3, III, ii, 112, vii, 64; *Oth.* III, iv, 38.
- Exhalation, sb.* a meteor. *John.* III, iv, 153; 1 *H.* 4, II, iv, 311; *J. C.* II, i, 44.
- Exhale, v. t.* to draw out. *R.* 3, I, ii, 58; *R. & J.* III, v, 13; 1 *H.* 4, V, i, 19; *Pass.* P. iii, 11.
- Exhaust, v. t.* to draw out. *Tim.* IV, iii, 119.
- Exhibit, v. t.* See note on *M. of V.* II, iii, 10, and cf. *H.* 5, I, i, 74.
- Exhibition, sb.* an allowance, pension. *Two G.* I, iii, 69; *Lear*, I, ii, 25; *Oth.* I, iii, 237, IV, iii, 72. *Blunder for "commission."* *M. A.* IV, ii, 5.
- Exigent, sb.* emergency, critical moment. *J. C.* V, i, 19; *A. & C.* IV, xiv, 63. *End.* 1 *H.* 6, II, v, 9.
- Exion, blunder for "action."* 2 *H.* 4, II, i, 28.
- Exorciser, sb.* a conjurer who raises spirits. *Cym.* IV, ii, 277.
- Exorcism, sb.* conjuration for raising spirits. 2 *H.* 6, I, iv, 4.
- Exorcist, sb.* a conjurer who raises spirits. *A. W.* V, iii, 298; *J. C.* II, i, 323.
- Expect, sb.* expectation. *T. & C.* I, iii, 70.
- Expect, v. t.* to await. *M. of V.* V, i, 49; *A. & C.* IV, iv, 23.
- Expectance, sb.* expectation. *T. & C.* IV, v, 146.
- Expectancy, sb.* hope. *Ham.* III, i, 152; *Oth.* II, i, 41.
- Expedience, sb.* haste, speed. *R.* 2, II, i, 287; *H.* 5, IV, iii, 70. *Expedition.* 1 *H.* 4, I, i, 33. *Hasty departure.* *A. & C.* I, ii, 172.
- Expedient, adj.* expeditious, speedy. *John.* II, i, 60, 223, IV, ii, 268; *R.* 3, I, ii, 214; *R.* 2, I, iv, 39.
- Expeditly, adv.* quickly. *As.* III, i, 18.
- Expense, sb.* expenditure, spending. *M. W.* II, ii, 127; *Sonn.* cxxix, 1. *Hence, loss, waste.* *Sonn.* xxx, 8.
- Expiate, v. t.* to bring to an end. *Sonn.* xxii, 4.
- Expiate, p. p.* terminated. *R.* 3, III, iii, 23.

GLOSSARY

- Expire, *v. t.* to bring to an end. R. & J. I, iv, 109.
 Exploit, *sb.* action, military service. A. W. I, ii, 17, IV, i, 35.
 Expostulate, *v. t.* to expound, discuss in detail. Two G. III, i, 251; Ham. II, ii, 86.
 Expostulation, *sb.* friendly discussion. T. & C. IV, iv, 59.
 Exposure, *sb.* exposure. Cor. IV, i, 36.
 Express, *v. t.* to give expression to, utter. W. T. III, ii, 25. *v. r.* to reveal oneself, make oneself known. Tw. N. II, i, 13.
 Express, *adj.* expressive, perfect. Ham. II, ii, 304.
 Expressive, *adj.* communicative. A. W. II, i, 50.
 Expressly, *adv.* distinctly, perfectly. Lucr. 1397; T. & C. III, iii, 114.
 Expressure, *sb.* expression. T. & C. III, iii, 204; Tw. N. II, iii, 147. Impression, trace. M. W. V, v, 65.
 Expulsed, *p. p.* expelled. 1 H. 6, III, iii, 25.
 Exsufflicate, *adj.* inflated; and so, empty, unsubstantial. Oth. III, iii, 186.
 Extant, *adj.* existing, present. T. & C. IV, v, 168.
 Extend, *v. t.* to seize upon. A. & C. I, ii, 98. To show as a favour. A. W. III, vi, 61. To exaggerate. I, iv, 19.
 Extent, *sb.* seizure. As, III, i, 17. Violent attack. Tw. N. IV, i, 52. Condescension, favour. Ham. II, ii, 369. Display. T. A. IV, iv, 3.
 Extenuate, *v. t.* to mitigate, weaken the force of. M. N's D. I, i, 120. To depreciate, underrate. J. C. III, ii, 38; A. & C. V, ii, 124.
 Exteriorly, *adv.* externally. John, IV, ii, 257.
 Exterminated, *p. p.* exterminated. As, III, v, 88.
 Extern, *adj.* external. Oth. I, i, 64. Used as a substantive. Sonn. cxxv, 2.
 Extinct, *p. p.* extinguished. R. 2, I, iii, 222; Ham. I, iii, 118.
 Extincted, *p. p.* extinguished. Oth. II, i, 81.
 Extincture, *sb.* extinction. Comp. 294.
 Extirp, *v. t.* to extirpate, uproot. M. for M. III, ii, 95; 1 H. 6, III, iii, 24.
 Extolment, *sb.* praise. Ham. V, i, 115.
 Extracting, *adj.* distracting, drawing everything else away with it, absorbing. Tw. N. V, i, 273.
 Extraught, *p. p.* extracted, derived. 3 H. 6, II, ii, 142.
 Extravagancy, *sb.* vagrancy, aimless wandering. Tw. N. II, i, 10.
 Extravagant, *adj.* wandering, vagrant. Ham. I, i, 154; Oth. I, i, 137.
 Extremes, *sb.* extravagances, whether of action or passion; excesses. John, IV, i, 108, V, vii, 13; T. A. III, i, 216; W. T. IV, iv, 6. Extremities, desperate plight. R. & J. IV, i, 62.
 Extremity, *sb.* the utmost of anything, whether of calamity, severity, or folly. Ham. II, ii, 189; R. 3, I, i, 65; J. C. II, i, 31; M. W. IV, ii, 61, 143; Per. V, i, 138.
 Eyas, *sb.* a nestling, a young hawk just taken from the nest. Ham. II, ii, 335.
 Eyas-musket, *sb.* the young male of the sparrow-hawk. M. W. III, iii, 18.
 Eye, *sb.* a shade of colour. Tp. II, i, 52.
 Eye, *v. i.* to appear, look. A. & C. I, iii, 97. To be in eye of = to be in sight of, observe. Two G. I, iii, 32. Eyes over = spying eyes. W. T. IV, iv, 644. Eye of heaven = the sun. R. 2, I, iii, 275; Lucr. 356; Sonn. xviii, 5.
 Eyeglass, *sb.* glasslike cover of the eye. W. T. I, ii, 268.
 Eyeless, *adj.* blind, undiscerning. Lear, III, i, 8.
 Eyne, *sb.* eyes. L. L. L. V, ii, 206; M. N's D. I, i, 242, &c.
 Eyrie, *sb.* a brood. Ham. II, ii, 335.
 FACE, *v. t.* to repair a garment with new facings. 1 H. 4, V, i, 74, IV, ii, 30. To oppose with effrontery, bully. T. of S. IV, iii, 122, V, i, 107. To face me out of my wits = to make me out of my wits by sheer impudence. Tw. N. IV, ii, 90. To face me out of his acquaintance = impudently to pretend not to know me. Tw. N.

GLOSSARY

- vii, 39. Masks. L. L. L. V, ii, 468. Ribbons worn as a scarf. 1 H. 4, V, iv, 96.
- Fay, *sb.* faith. R. & J. I, v, 124; Ham. II, ii, 264.
- Fear, *sb.* an object of fear. M. N's D. V, i, 21; Ham. III, iii, 25; 2 H. 4, I, i, 95, IV, v, 196; Lucr. 308; Mac. I, iii, 137; A. & C. II, iii, 23.
- Fear, *v. t.* to frighten. M. for M. II, i, 2; M. of V. II, i, 9; T. of S. I, ii, 207, V, ii, 16; 3 H. 6, III, iii, 226, V, ii, 2; 2 H. 4, IV, iv, 121; Oth. I, ii, 71; A. & C. II, vi, 24; V. & A. 1094. To fear for. M. of V. III, v, 3, 27; R. 3, I, i, 137; T. A. II, iii, 305. Doubt. Tim. II, ii, 15.
- Fearful, *adj.* terrible. Tp. I, ii, 468. Causing apprehension, alarming. M. of V. I, iii, 170; Tw. N. I, v, 195; John, IV, ii, 106. Full of fear, nervous. 2 H. 6, IV, iv, 2; A. & C. III, xi, 55.
- Feat, *adj.* neat, dexterous. Cym. V, v, 88.
- Feat, *v. t.* to fashion, form. Cym. I, i, 49.
- Feater, *adv.* more neatly or gracefully. Tp. II, i, 264.
- Featly, *adv.* gracefully. Tp. I, ii, 379; W. T. IV, iv, 176.
- Feature, *sb.* form, shape, the whole external appearance. Two G. II, iv, 69; R. 3, I, i, 19; A. & C. II, v, 112.
- Face. As, III, iii, 4.
- Fecks. I'fecks = in faith. W. T. I, ii, 120.
- Fedetary, *sb.* confederate. W. T. II, i, 90.
- Fee, *sb.* worth, value. Ham. I, iv, 65.
- Forfeit. Tim. III, vi, 79. Property in full ownership. V. & A. 393.
- Feeble, *v. t.* to weaken. John, V, ii, 146; Cor. I, i, 193.
- Feeder, *sb.* servant. As, II, iv, 94; A. & C. III, xiii, 109; Tim. II, ii, 160.
- Feeding, *sb.* pasturage. W. T. IV, iv, 169; cf. As, II, iv, 78.
- Fee-farm, *sb.* a tenure of full ownership. T. & C. III, ii, 48.
- Fee-grief, *sb.* a special grief, which none can share. Mac. IV, iii, 196.
- Feeling, *sb.* perception. T. A. IV, ii, 28.
- Fee-simple, *sb.* absolute title or ownership. R. & J. III, i, 31; Comp. 144.
- Feign, *v. t.* used quibblingly in the two senses of "sing softly" and "dissemble." M. N's D. I, i, 31.
- Felicitate, *adj.* made happy. Lear, I, i, 74.
- Fell, *adj.* fierce, cruel. M. N's D. II, i, 20; Tw. N. I, i, 22. *sb.* skin, fleece. M. N's D. V, i, 221; As, III, ii, 48; Mac. V, v, 11; Lear, V, iii, 24. *p. p.* fallen. Lear, IV, vi, 54; T. A. II, iv, 50; Tim. IV, iii, 264.
- Fell-lurking, *adj.* lying in wait with a savage purpose. 2 H. 6, V, i, 146.
- Fellies, *sb.* the parts which form the rim of a wheel. Ham. II, ii, 489.
- Fellow, *sb.* equal, colleague. Tp. II, i, 265, III, i, 84; J. C. III, i, 62; W. T. II, iii, 142. *v. t.* to match with. W. T. I, ii, 142.
- Fellowly, *adj.* companionable, sympathetic. Tp. V, i, 64.
- Fence, *sb.* skill in fencing. M. A. V, i, 75; Tw. N. III, iv, 271; John, II, i, 290; 2 H. 6, II, i, 52. *v. t.* to contend with. Lucr. 63.
- Feodary, *sb.* confederate. M. for M. II, iv, 122; Cym. III, ii, 21.
- Fere, *sb.* consort, spouse. T. A. IV, i, 90; Per. prol. 21.
- Fervency, *sb.* eager haste. A. & C. II, v, 18.
- Festinate, *adj.* hasty. Lear, III, vii, 10.
- Festinely, *adv.* hastily, quickly. L. L. L. III, i, 5.
- Festival terms = ornate language. M. A. V, ii, 37.
- Fet, *p. p.* fetched. H. 5, III, i, 18.
- Fetch, *sb.* an artifice, contrivance. Ham. II, i, 38; Lear, II, iv, 87. *v. t.* entrap. M. A. I, i, 192. Fetch about = veer round. John, IV, ii, 24. Fetch in = surround. A. & C. IV, i, 14. Fetch off = make away with, murder. W. T. I, ii, 334. Get level with. 2 H. 4, III, ii, 293. Rescue. Cor. I, iv, 63.

GLOSSARY

- Fettle**, *v. t.* to prepare, trim up. R. & J. III, v, 153.
- Few**, in, in a. In few words. H. 5, I, ii, 245; T. of S. I, ii, 50. In short. Tp. I, ii, 144.
- Fewness**, *sb.* brevity. M. for M. I, iv, 39.
- Fico**, *sb.* a fig (Span.). M. W. I, iii, 28.
- Fidiused**, *p. p.* whipped as Aufidius was. Cor. II, i, 124.
- Field**, *sb.* a battle-field, battle. M. of V. II, i, 26; 1 H. 6, I, i, 72, III, i, 103; 1 H. 4, V, v, 16; Oth. I, iii, 135. In heraldry, the surface of the shield. Lucr. 58, 72. To get the field = to gain the victory. 1 H. 6, V, iii, 12.
- Field-bed**, *sb.* a camp bed. R. & J. II, i, 40.
- Fielded**, *adj.* in the battle-field. Cor. I, iv, 12.
- Fiery-pointed**, *adj.* furnished with fire. Lucr. 372.
- Fifteenth**, *sb.* the fifteenth part of a man's goods and personal estate. 2 H. 6, I, i, 128. *plu.* fifteens. 2 H. 6, IV, vii, 20.
- Fig**, *v. t.* to taunt by an insulting gesture. 2 H. 4, V, iii, 117.
- Fig**, *sb.* an insulting gesture of Spanish origin. H. 5, III, vi, 58. There is perhaps a reference to the poisoned figs of Spanish revenge.
- Fights**, *sb.* cloths hung round a ship to conceal the men from the enemy. M. W. II, ii, 123.
- Figo**, *sb.* an expression of contempt, accompanied by an insulting gesture in which the thumb was thrust between the first and second fingers and the hand closed. H. 5, III, vi, 56, IV, i, 60.
- Figure**, *sb.* figure of speech. T. of S. I, ii, 111. Resemblance. M. for M. I, i, 17. For "fixed figure" see note on Oth. IV, ii, 55. Rôle in a play. Cym. III, iii, 96; Tp. III, iii, 83.
- Figures**, *sb.* imaginary forms, ideas. 1 H. 4, I, iii, 209; M. W. IV, ii, 193; J. C. II, i, 231. Cf. A. & C. III, i, 16.
- File**, *sb.* list, catalogue. Mac. III, i, 94. 100, V, ii, 8; H. 8, I, i, 75. Company. H. 8, I, ii, 42, III, ii, 171; Tim. V, ii, 1; Cor. V, vi, 34. Cf. "common file" = rank and file. Cor. I, vi, 43. "The right-hand file" = the upper classes. Cor. II, i, 20-1.
- File**, *v. t.* to defile. Mac. III, i, 64. To smooth, polish. L. L. L. V, i, 9; T. A. II, i, 123; Sonn. lx.xv, 14. *v. i.* to walk in file, keep pace with. H. 8, III, ii, 171.
- Fill-horse**, *sb.* shaft-horse. M. of V. II, ii, 87.
- Fillip**, *v. t.* to hit lightly, strike. T. & C. IV, v, 44; Cor. V, iii, 59.
- Fills**, *sb.* shafts. T. & C. III, ii, 44.
- Filth**, *sb.* a term of contempt, applied to prostitutes. Oth. V, ii, 234. General filths = common whores. Tim. IV, i, 6.
- Find**, *v. t.* to provide, furnish. H. 5, I, ii, 72. To find out. Ham. III, i, 185. To deem. Lear, II, iv, 195.
- Find forth** = find out. M. of V. I, i, 143; C. of E. I, ii, 37.
- Fine**, *sb.* end, conclusion. M. A. I, i, 247; A. W. IV, iv, 35; Ham. V, i, 103. Punishment, condonation. Cor. V, vi, 65.
- Fine**, *v. t.* to pay as a fine. H. 5, IV, vii, 66. To put an end to. Lucr. 936.
- Fine and recovery**. See C. of E. II, ii, 73 n.; M. W. IV, ii, 188; Ham. V, i, 102.
- Fineless**, *adj.* infinite. Oth. III, iii, 177.
- Fineness**, *sb.* subtlety. T. & C. I, iii, 209.
- Virago**, *sb.* virago. Tw. N. III, iv, 261.
- Fire out**, *v. t.* to expel by burning out. Lear, V, iii, 23; Sonn. cxliv, 14.
- Fire-drake**, *sb.* a meteor, will o' the wisp. H. 8, V, iv, 41.
- Fire-new**, *adj.* fresh from the mint, brand new. L. L. L. I, i, 176; Tw. N. III, ii, 21; R. 3, I, iii, 256; Lear, V, iii, 132.
- Firk**, *v. t.* to beat. H. 5, IV, iv, 28, 31.
- Firm**, *adj.* constant. A. & C. I, v, 43.
- Firstling**, *sb.* first offspring. T. & C. prol. 27; Mac. IV, i, 147.
- Fishified**, *p. p.* turned into fish. R. & J. II, iv, 38.

GLOSSARY

- Fisnomy**, *sb.* physiognomy. A. W. IV, v, 35.
- Fit**, *sb.* a twist, contortion. H. 8, I, iii, 7. A crisis. Mac. IV, ii, 17.
- Fitchew**, *sb.* a pole-cat. T. & C. V, i, 58; Lear, IV, vi, 122; Oth. IV, i, 144.
- Fitful**, *adj.* full of fits or paroxysms. Mac. III, ii, 23.
- Fitly**, *adv.* properly, becomingly. Cor. IV, ii, 34; Lear, I, i, 200. Exactly. Cor. I, i, 110.
- Fitment**, *sb.* equipment. Cym. V, v, 409; Per. IV, vi, 6.
- Fitted**, *p. p.* tortured, as by fits. Sonn. cxix, 7. Furnished with religious counsel. M. for M. II, iv, 40.
- Fives**, *sb.* Fr. *avives*, an inflammation of the parotid glands in horses. T. of S. III, ii, 51.
- Fixture**, *sb.* setting. M. W. III, iii, 53.
- Fixure**, *sb.* stability. W. T. V, iii, 67; T. & C. I, iii, 101. Setting, fixedness. W. T. V, iii, 67.
- Flag**, *sb.* rush, reed. A. & C. I, iv, 45.
- Flaky**, *adj.* broken into flakes. Flaky darkness = darkness streaked with light. R. 3, V, iii, 86.
- Flamen**, *sb.* Roman priest. Cor. II, i, 203.
- Flap-dragon**, *sb.* a snap-dragon, or small inflammable body floating in liquor, and to be swallowed burning. L. L. L. V, i, 38; 2 H. 4, II, iv, 236.
- Flap-dragon**, *v. t.* to toss down like a flap-dragon. W. T. III, iii, 95.
- Flap-jack**, *sb.* a pancake. Per. II, i, 82.
- Flash**, *sb.* outbreak. Ham. II, i, 33. *v. i.* to break out. Lear, I, iii, 5.
- Flask**, *sb.* a powder horn. L. L. L. V, ii, 608; R. & J. III, iii, 132.
- Flat**, *adj.* that's flat = that is positive. L. L. L. III, i, 95; 1 H. 4, I, iii, 218, IV, ii, 38.
- Flat-long**, *adv.* flat. Tp. II, i, 172.
- Flatness**, *sb.* completeness. W. T. III, ii, 120.
- Flaunts**, *sb.* finery. W. T. IV, iv, 23.
- Flaw**, *sb.* a gust or blast of wind. Per. III, i, 39; Cor. V, iii, 74; Ham. V, i, 210; 2 H. 6, III, i, 354; 2 H. 4, IV, iii, 35; V. & A. 456. A flake of ice = floe. 2 H. 4, IV, iv, 35. Fragment. Lear, II, iv, 284. Passionate outburst. M. for M. II, iii, 11; Mac. III, iv, 63. Collapse of fortune. A. & C. III, xii, 34. *v. t.* to make a flaw in, to break. H. 8, I, i, 95, ii, 21.
- Flayed**, *p. p.* stripped. W. T. IV, iv, 631.
- Flecked**, *p. p.* spotted, streaked with light. R. & J. II, iii, 3.
- Fleer**, *sb.* a sneer. Oth. IV, i, 82. *v. i.* to grin, sneer. L. L. L. V, ii, 109; J. C. I, iii, 117; M. A. V, i, 58; R. & J. I, v, 55.
- Fleet**, *v. i.* to float. A. & C. III, xiii, 171. To pass away rapidly, flit. M. of V. III, ii, 108, IV, i, 135; John, II, i, 285. *v. t.* to cause to pass rapidly. As, I, i, 108.
- Fleeting**, *adj.* inconstant, unstable. Lucr. 212; R. 3, I, iv, 55; A. & C. V, ii, 239.
- Flesh**, *v. t.* to harden, to train. John, V, i, 71; Lear, II, ii, 42.
- Fleshed**, *p. p.* inured to bloodshed, often applied to trained hunting dogs. R. 3, IV, iii, 6; 2 H. 4, I, i, 149; H. 5, II, iv, 50, III, iii, 11.
- Fleshment**, *sb.* the encouragement given by a first success. Lear, II, ii, 118.
- Flewed**, *adj.* with large hanging chaps. M. N's D. IV, i, 117.
- Flexure**, *sb.* bowing, bending. H. 5, IV, i, 251; T. & C. II, iii, 102.
- Flight**, *sb.* a long and light-feathered arrow for shooting great distances. M. A. I, i, 33.
- Flighty**, *adj.* swift. Mac. IV, i, 145.
- Flirt-gill**, *sb.* a light wench. R. & J. II, iv, 149.
- Flood**. In flood = at full strength. T. & C. I, iii, 300.
- Flood-gate**, *adj.* rushing, impetuous. Oth. I, iii, 56.
- Flote**, *sb.* flood, sea. Tp. I, ii, 234.
- Flourish**, *sb.* ornament. R. 3, I, iii, 241; Ham. II, ii, 91; Sonn. lx, 9.
- Flourish**, *v. t.* to embellish, gloss over. M. for M. IV, i, 73; cf. Tw. N. III, iv, 354.
- Flower-de-luce**, *sb.* the iris, or fleur de lis.

GLOSSARY

- W. T. IV, iv, 127; H. 5, V, ii, 208; 1 H. 6, I, i, 80, ii, 99.
- Flush, *adj.* full of vigour. Tim. V, iv, 8; Ham. III, iii, 81; A. & C. I, iv, 52.
- Flushing, *sb.* filling to the full, sluicing. Ham. I, ii, 155.
- Fluxive, *adj.* flowing with tears. Comp. 50.
- Flying at the brook. Hawking at water-fowl. 2 H. 6, II, i, 1.
- Flying off, *sb.* disaffection. Lear, II, iv, 88.
- Foal, *v. t.* to bring forth foals. Tim. II, i, 9.
- Fob, *v. t.* to fob off = to put off with a deceitful excuse. Cor. I, i, 92.
- Fobbed, *p. p.* cheated, deluded. 1 H. 4, I, ii, 58. Cf. Fopped.
- Foil, *sb.* defeat. 1 H. 6, III, iii, 11, V, iii, 23; Tp. III, i, 46; Cor. I, ix, 48. That which sets off. R. 2, I, iii, 266; Ham. V, ii, 247.
- Foil, *v. t.* to defeat, mar. Pass. P. 99.
- Foin, *sb.* a thrust in fencing. Lear, IV, vi, 247; 2 H. 4, II, i, 16.
- Foin, *v. i.* to make a thrust. M. W. II, iii, 22; M. A. V, i, 84; 2 H. 4, II, iv, 222; Lear, IV, vi, 247.
- Foison, *sb.* plenty, abundance. Tp. II, i, 157, IV, i, 110; Mac. IV, iii, 88; A. & C. II, vii, 20; Sonn. liii, 9.
- Folly, *sb.* wantonness. T. & C. V, ii, 18; Oth. V, ii, 135; Lucr. 556, 851.
- Folly-fallen, *adj.* grown foolish. Tw. N. III, i, 65.
- Fond, *adj.* foolish. M. for M. V, i, 105; Cor. IV, i, 26; J. C. III, i, 39; Oth. II, i, 138; IV, i, 193; Lear, I, ii, 47; Ham. V, ii, 187.
- Fond, *v. i.* to dote. Tw. N. II, ii, 32.
- Fonder, *adj.* more foolish. T. & C. I, i, 10.
- Fondling, *sb.* darling. V. & A. 229.
- Fondly, *adv.* foolishly. John, II, i, 258; R. 2, III, iii, 185.
- Fool, *sb.* a term of endearment and compassion. W. T. II, i, 118; As. II, i, 22; Lear, V, iii, 305; T. A. III, ii, 20; A. & C. V, ii, 303; V. & A. 578.
- Sport, plaything. Sonn. cxvi, 3, cxxiv, 13.
- Fool-begged, *adj.* so admitted'y or notoriously foolish that the guardianship of it might be asked for as being unable to take care of itself. C. of E. II, i, 41 n.
- Fool-born, *adj.* born of fools. 2 H. 4, V, v, 56.
- Foot, *v. t.* to spurn. M. of V. I, iii, 113; Cym. III, v, 144. To strike or seize with the foot (of an eagle). Cym. V, iv, 116.
- Footing, *sb.* dance. Tp. IV, i, 138. Stride. T. & C. I, iii, 156.
- Foot-cloth, *sb.* a saddle-cloth hanging to the ground. 2 H. 6, IV, vii, 43. Used as an adjective. 2 H. 6, IV, i, 54; R. 3, III, iv, 86.
- Footed, *p. p.* landed. H. 5, II, iv, 143; Lear, III, iii, 13, vii, 45.
- Foot land-rakers, vagabond foot-pads. 1 H. 4, II, i, 71.
- Fop, *sb.* a fool, trifier. Lear, I, ii, 14.
- Fopped, *p. p.* cheated, duped. Oth. IV, ii, 195. Cf. Fobbed.
- Foppery, *sb.* folly. M. of V. II, v, 34; Lear, I, ii, 113. Deceit, trickery. M. W. V, v, 121.
- Foppish, *adj.* foolish. Lear, I, iv, 165.
- For, *conj.* because. Tp. I, ii, 272; M. N's D. IV, i, 177. In order that. 3 H. 6, III, i, 9, ii, 154.
- For because, *conj.* because. W. T. II, i, 7; John, II, i, 588.
- For is equivalent to "for want of" in the phrases: "for action," H. 5, I, ii, 114; "for breath," Mac. I, v, 33; "for food," Cym. III, vi, 17; "for hope," R. 3, V, iii, 173; "for succour," As. II, iv, 70. In the following passages it is equivalent to "for fear of:" Two G. I, ii, 136; 2 H. 6, IV, i, 74; Per. I, i, 40; Sonn. lii, 4. For = in behalf of, Cor. III, iii, 111, IV, ii, 28, vi, 45. For the heavens = in God's name. M. A. II, i, 40; M. of V. II, ii, 10. For why = because. T. A. III, i, 231.

GLOSSARY

- Forage**, *v. i.* to range abroad, for prey. John, V, i, 59; H. 5, I, ii, 110.
- Forbear**, *v. t.* to leave. A. & C. I, ii, 118. To let alone. Oth. I, ii, 10.
- v. i.* to withdraw. A. & C. V. ii, 174.
- Forbearance**, *sb.* aloofness. Lear, I, ii, 157.
- Forbid**, *p. p.* under a curse, bewitched. Mac. I, iii, 21.
- Forbod**, *p. p.* forbidden. Comp. 164.
- Force**, *v. t.* to strengthen. Mac. V, v, 5.
- To regard, care for. L. L. V, ii, 440; Lucr. 1021. To urge, enforce. M. for M. III, i, 111; Cor. III, ii, 51.
- To stuff. T. & C. II, iii, 217, V, i, 55.
- Force**, *of.* Of importance, weighty. 1 H. 6, III, i, 157; 2 H. 6, I, iii, 161. Of necessity. M. N's D. III, ii, 40; M. of V. IV, i, 56.
- Force perforce**, willy-nilly, in spite of opposition. John. III, i, 142; 2 H. 4, IV, i, 116, iv, 46; 2 H. 6, I, i, 253.
- Forced**, *adj.* constrained, unnatural. W. T. II, iii, 78, IV, iv, 41; 1 H. 4, III, i, 135.
- Forceful**, *adj.* powerful. W. T. II, i, 163.
- Fordo**, *v. t.* to undo, destroy. Ham. II, i, 103, V, i, 215; Lear, V, iii, 255, 291; Oth. V, i, 129.
- Fordone**, *p. p.* exhausted. M. N's D. V, i, 363.
- Fore-end**, *sb.* the earlier part. Cym. III, iii, 73.
- Foregoers**, *sb.* predecessors, ancestors. A. W. II, iii, 135.
- Forehand**, *adj.* anticipated. M. A. IV, i, 49. A forehand shaft was an arrow for shooting point blank. 2 H. 4, III, ii, 46. *sb.* advantage, superiority. H. 5, IV, i, 276. A prominent member, leader. T. & C. I, iii, 143.
- Foreign**, *adj.* living abroad. H. 8, II, ii, 126.
- Foreknowing**, *sb.* foreknowledge. Ham. I, i, 134.
- Fore-past**, *adj.* previous. A. W. V, iii, 121.
- Foresay**, *v. t.* to predestine. Cym. IV, ii, 147.
- Forestall**, *v. t.* to anticipate anything, and so deprive it of its value. T. & C. I, iii, 199; 2 H. 4, V, ii, 38.
- Forethink**, *v. t.* to anticipate. 1 H. 4, III, ii, 38; Cym. III, iv, 167.
- Forethought**, *p. p.* predestined. John, III, i, 312.
- Foreward**, *sb.* vanguard. R. 3, V, iii, 293.
- Forfeit**, *adj.* liable to punishment. M. for M. II, ii, 73, III, ii, 181. Forfeited. M. of V, III, ii, 319, IV, i, 225. *sb.* "the forfeit of my servant's life" = the life which he has forfeited. R. 3, II, i, 99.
- Forfend**, *v. i.* to forbid. R. 2, IV, i, 129; Oth. V, ii, 33, 189; Lear, V, i, 11.
- Forfended**, *p. p.* forbidden. Lear, V, i, 11.
- Forgetive**, *adj.* inventive. 2 H. 4, IV, iii, 98.
- Forgot**, *p. p.* you are thus forgot = you have thus forgotten yourself. Oth. II, iii, 180.
- Fork**, *sb.* the forked tongue of a snake. M. for M. III, i, 16; Mac. IV, i, 16. The barbed head of an arrow. Lear, I, i, 143. The part where the body divides. Lear, IV, vi, 119.
- Forked**, *adj.* barbed. As, II, i, 24. Horned as a cuckold. W. T. I, ii, 186. Cf. also Oth. III, iii, 280; T. & C. I, ii, 158. Two legged. Lear, III, iv, 107.
- Forlorn**, *adj.* desperate. 1 H. 6, I, ii, 19. *sb.* an outcast. 3 H. 6, III, iii, 26.
- Form**, *sb.* impression. Comp. 241, 303; Tw. N. II, ii, 31. Pretext. Sonn. lxxxix, 6. Derortment. Ham. III, i, 153.
- Formal**, *adj.* rational, sane. C. of E. V, i, 105; Tw. N. II, v, 108; A. & C. II, v, 41. Regular. R. 3, III, i, 82.
- Former**, *adj.* foremost. J. C. V, i, 79.
- Formerly**, *adv.* previously. M. of V. IV, i, 357.
- Forslow**, *v. i.* to delay, loiter. 3 H. 6, II, iii, 56.
- Forspeak**, *v. t.* to speak against, gainsay. A. & C. III, vii, 3.
- Forspent**, *p. p.* wearied, exhausted. 2 H. 4, I, i, 37; 3 H. 6, II, iii, 1.

GLOSSARY

- Forted, *adj.* fortified. M. for M. V, i, 12.
- Forth, *prep.* out of. M. N's D. I, i, 164; 1 H. 6, I, ii, 54; Cor. I, iv, 23; cf. Oth. V, i, 35.
- Forthcoming, *adj.* under arrest, ready to be produced when called for. 2 H. 6, II, i, 174.
- Forth-right, *sb.* a straight path. Tp. III, iii, 3; T. & C. III, iii, 158.
- Fortune, *v. t.* to assign as a man's fortune. A. & C. I, ii, 69. *v. i.* to happen. Two G. V, iv, 169.
- Forty. Used colloquially for anything of a vaguely limited extent. H. 8, II, iii, 89, III, ii, 253; Cor. III, i, 243; Sonn. ii, 1.
- Forward, *adj.* precocious, premature. Ham. I, iii, 8. Forward of = eager for. 3 H. 6, IV, viii, 46.
- Forwearied, *p. p.* worn out, exhausted. John, II, i, 233.
- Fosset-seller, *sb.* a seller of taps, or pegs. Cor. II, i, 65.
- Foul, *adj.* ugly. L. L. L. IV, i, 23; T. of S. I, ii, 67; As, III, iii, 34; Oth. II, i, 141; V. & A. 133; Sonn. cxxvii, 6.
- Foulness, *sb.* ugliness. As, III, iii, 35, v, 66.
- Found, *p. p.* well found = well furnished, or, according to some, well approved. A. W. II, i, 101.
- Founder, *v. t.* to make a horse footsore. Tp. IV, i, 30; 2 H. 4. IV, iii, 35.
- Foutre. An expression of contempt. 2 H. 4, V, iii, 98, 114.
- Fox, *sb.* a broadsword. H. 5, IV, iv, 9.
- Foxship, *sb.* cunning and ingratitude, the characteristics of a fox. Cor. IV, ii, 18.
- Fracted, *p. p.* broken. H. 5, II, i, 121; Tim. II, i, 22.
- Fraction, *sb.* breach, discord. T. & C. II, iii, 94.
- Fractions, *sb.* broken fragments, scraps. T. & C. V, ii, 156; Tim. II, ii, 211.
- Fragment, *sb.* a term of abuse. Cor. I, i, 220; T. & C. V, i, 8.
- Frame, *sb.* order, disposition, design. M. A. IV, i, 128. Schmidt interprets it "mould." Form. M. for M. V, i, 61. Universe. Mac. III, ii, 16. Contrivance. M. A. IV, i, 189. *v. t.* to dispose, perform. A. & C. II, ii, 215. *v. i.* to repair, resort. Per. prol. 32.
- Frampold, *adj.* turbulent, quarrelsome. M. W. II, ii, 82.
- Franchised, *adj.* free. Mac. II, i, 28.
- Frank, *sb.* a sty. 2 H. 4, II, ii, 140. *adj.* liberal. Lear, III, iv, 20. R. & J. II, ii, 13; Sonn. iv, 4.
- Frankly, *adv.* liberally. M. for M. II, i, 107.
- Franked, *p. p.* shut up in a frank or sty. R. 3, I, iii, 314, IV, v, 3.
- Franklin, *sb.* a freeholder, yeoman. W. T. V, ii, 154; 1 H. 4, II, i, 53; Cym. III, ii, 76.
- Fraught, *sb.* freight, cargo, load. Tw. N. V, i, 55; T. A. I, i, 71; Oth. III, iii, 453. *v. t.* to load, burden. Cym. I, i, 126. *p. p.* laden. M. of V. II, viii, 30. Stored. Two G. III, ii, 70; H. 5, II, ii, 139.
- Fraughtage, *sb.* freight, cargo. C. of E. IV, i, 88; T. & C. prol. 13.
- Fraughting, *pr. p.* constituting the freight. Tp. I, ii, 13.
- Frayed, *p. p.* frightened. T. & C. III, ii, 31.
- Free, *adj.* innocent. Ham. II, ii, 557; III, ii, 236; W. T. I, ii, 112; H. 8, II, iv, 99, III, i, 32. Gratis. Oth. II, iii, 326. Noble, generous, liberal. Tw. N. I, v, 244; Tim. I, ii, 6, II, ii, 233; T. & C. IV, v, 139; M. for M. V, i, 386. Free from compulsion, unrestrained. Oth. III, iii, 139; Cor. II, iii, 197. Careless, happy. Tw. N. II, iv, 44. Outspoken, frank. Cor. V, vi, 26. Wanton. 1 H. 6, V, iv, 82.
- Freeness, *sb.* generosity. Cym. V, v, 421.
- Freestone-coloured, *adj.* brown yellow. As, IV, iii, 25.
- Free-town. Villafranca. R. & J. I, i, 100.
- French crown, *sb.* the baldness caused by venereal disease. M. N's D. I, ii, 84, 86; L. L. L. III, i, 133; M. for M. I, ii, 50.

GLOSSARY

- Fresh**, *sb.* a spring of fresh water. *Tp.* III, ii, 64.
- Fresh-brook**, *sb.* a stream of fresh water. *Tp.* I, ii, 463.
- Fret**, *v. t.* to eat or wear away. 1 *H.* 4, II, ii, 2; *R.* 2, III, iii, 167; *Lear*, I, iv, 285. To agitate, vex. 3 *H.* 6, II, vi, 35; *Ham.* III, ii, 362 (with a play upon the word as in *H.* 8, III, ii, 105, and *T.* of *S.* II, i, 151). To mark as with patterns, variegate, adorn. *J. C.* II, i, 104; *Ham.* II, ii, 300; *Cym.* II, iv, 88.
- Fretful**, *adj.* fretting, gnawing. 2 *H.* 6, III, ii, 403.
- Frets**, *sb.* the stops of a guitar or lute. *Lucr.* 1140; *T.* of *S.* II, i, 148, 151. They are pieces of wire fastened upon the instrument to guide the movement of the fingers.
- Fretted**, *p. p.* variegated, various. *A. & C.* IV, xii, 8.
- Fretten**, *p. p.* agitated, worried. *M.* of *V.* IV, i, 77.
- Friend**, *sb.* lover. *Cym.* I, iv, 65. At friend = friendly. *W. T.* V, i, 140. To friend = as a friend. *J. C.* III, i, 144; *Mac.* IV, iii, 10; *Cym.* I, iv, 102. Of good friends = of a good stock. 2 *H.* 4, III, ii, 103.
- Friend**, *v. t.* to befriend, favour. *H.* 5, IV, v, 17; *M.* for *M.* IV, ii, 108.
- Friending**, *sb.* friendship. *Ham.* IV, 186.
- Friendship**, *sb.* friendly service. *M.* of *V.* I, iii, 163; *W. T.* IV, ii, 19.
- Erippy**, *sb.* an old clothes shop. *Tp.* IV, i, 225.
- Frize**, *sb.* rough woollen cloth. *Oth.* II, i, 126.
- Frolic**, *adj.* merry. *M. N's D.* V, i, 376; *T.* of *S.* IV, iii, 178.
- From**, *prep.* different from, contrary to. *M. A.* III, i, 72; *Tw. N.* I, v, 202, V, i, 319; 1 *H.* 4, III, ii, 23; *J. C.* II, i, 196; *Ham.* III, ii, 20; *Oth.* I, i, 132; *Cor.* III, i, 90.
- Front**, *sb.* forehead. *Ham.* III, iv, 56. Visage. *A. & C.* I, i, 6.
- Front**, *v. t.* to confront, oppose. *A. & C.* I, iv, 79, II, ii, 65; *Cor.* V, ii, 40. To stand in front of. *T. & C.* IV, v, 219.
- v. i.* to march in front. *H.* 8, I, ii, 42.
- Frontier**, *sb.* an outwork in fortification. 1 *H.* 4, II, iii, 49. Used figuratively for "front" or "forehead." 1 *H.* 4, I, iii, 19.
- Frontlet**, *sb.* a band for the forehead; used figuratively for a "frown." *Lear*, I, iv, 187.
- Fruitful**, *adj.* bountiful. *Oth.* II, iii, 330.
- Plentiful**. *M.* for *M.* IV, iii, 151.
- Fruitfully**, *adv.* fully, plentifully. *A. W.* II, ii, 63; *Lear*, IV, vi, 266.
- Fruitfulness**, *sb.* bountiful disposition. *Oth.* III, iv, 35.
- Frush**, *v. t.* to bruise, batter. *T. & C.* V, vi, 29.
- Frustrate**, *p. p.* frustrated. *Tp.* III, iii, 10; *A. & C.* V, i, 2.
- Frutify**, blunder for "certify." *M.* of *V.* II, ii, 122.
- Fry**, *sb.* swarm. *II.* 8, V, iii, 33.
- Fubbed off**, *p. p.* put off with excuses. 2 *H.* 4, II, i, 32. *See Fob.*
- Fulfil**, *v. t.* to fill to the full. *Sonn.* cxxxvi, 5; *Lucr.* 1258; *T. & C.* prol. 18.
- Full**, *adj.* complete, perfect. *Oth.* II, i, 36; *A. & C.* III, xiii, 35, 87.
- Fullam**, *sb.* a kind of false dice. *M. W.* I, iii, 82.
- Full-fraught**, *adj.* *See Fraught.*
- Fulsome**, *adj.* cloying, nauseous, disgusting. *Tw. N.* V, i, 103; *John*, III, iv, 32; *R.* 3, V, iii, 132; *Oth.* IV, i, 37.
- Lustful**. *M.* of *V.* I, iii, 81.
- Fumiter**, *sb.* fumitory. *Lear*, IV, iv, 8; *H.* 5, V, ii, 45.
- Function**, *sb.* the active exercise of the faculties. *Mac.* I, iii, 140; *Oth.* II, iii, 337. Business. *Oth.* IV, ii, 27.
- Furnace**, *v. t.* (of sighs) to emit as from a furnace. *Cym.* I, vi, 65; cf. *As*, II, vii, 148, "sighing like furnace."
- Furnished**, *p. p.* equipped. *W. T.* IV, iv, 580; 1 *H.* 4, V, iii, 21.
- Furnishings**, *sb.* appendages, trimmings. *Lear*, III, i, 29.
- Furniture**, *sb.* equipment, trappings.

GLOSSARY

- A. W. II, iii, 57; 1 H. 4, III, iii, 201; 2 H. 6, I, iii, 167.
- Fury, *sb.* poetic inspiration. Sonn. c, 3.
- Fust, *v. i.* to grow fusty. Ham. IV, iv, 39.
- Fustilarian, *sb.* a term of abuse from Falstaff's copious vocabulary. 2 H. 4, II, i, 57.
- Fusty, *adj.* musty, mouldy. T. & C. I, iii, 161.
- GABERDINE, *sb.* a long coarse smock-frock. Tp. II, ii, 37, 103; M. of V. I, iii, 107.
- Gad, *sb.* a pointed instrument. T. A. IV, i, 104. Upon the gad = on the spur of the moment, hastily. Lear, I, ii, 26.
- Gage, *sb.* a pledge, pawn. R. 2, I, i, 69; IV, i, 34; H. 5, IV, i, 206; Lucr. 1351. *v. t.* to pledge. Ham. I, i, 91; Lucr. 144. To engage. M. of V. I, i, 130; 1 H. 4, I, iii, 173; T. & C. V, i, 39.
- Gain-giving, *sb.* misgiving. Ham. V, ii, 207.
- Gainsay, *v. t.* to forbid. T. & C. IV, v, 132. To deny. H. 8, II, iv, 96.
- Gait, *sb.* proceeding, march. Ham. I, ii, 31; M. N's D. V, i, 357, 405; Tw. N. III, i, 79.
- Gall, *v. i.* to jest bitterly. H. 5, V, i, 68. *v. t.* to hurt, torment. John, IV, iii, 94.
- Gallant-springing, *adj.* full of youthful promise. R. 3, I, iv, 218.
- Gallian, *adj.* Gallic, French. Cym. I, vi, 65; 1 H. 6, V, iv, 139.
- Galliard, *sb.* a lively dance. Tw. N. I, iii, 120; H. 5, I, ii, 252.
- Gallias, *sb.* large galleys. T. of S. II, i, 370.
- Gallimaufry, *sb.* a medley, hotchpotch (Fr. *galimafrée*). M. W. II, i, 103; W. T. IV, iv, 321.
- Gallow, *v. t.* to scare. Lear, III, ii, 44.
- Gallowglasses, *sb.* heavy armed foot-soldiers of Ireland and the Western Isles. 2 H. 6, IV, ix, 26; Mac. I, ii, 13.
- Gallows, *sb.* a gallows-bird, one that deserves hanging. L. L. L. V, ii, 12. See note.
- Gamester, *sb.* one who plays at a game; not necessarily a gambler. M. W. III, i, 35; L. L. L. I, ii, 42; H. 5, III, vi, 108. A frolicsome fellow. As, I, i, 146; H. 8, I, iv, 45. A prostitute. A. W. V, iii, 186; Per. IV, vi, 74.
- Gamut, *sb.* the scale in music. T. of S. III, i, 65.
- Gan, *impf.* of Gin, began. Cor. II, ii, 113; V. & A. 95.
- Gape, *v. i.* to yearn, long. R. & J. II, prol. 2.
- Gaping, *adj.* a gaping pig was a pig prepared for the table with a lemon in its mouth. M. of V. IV, i, 47. *sb.* shouting, outcry. H. 8, V, iv, 3.
- Garboil, *sb.* uproar, disturbance. A. & C. I, iii, 61, II, ii, 71.
- Garden-house, *sb.* a summer house. M. for M. V, i, 210, 227.
- Garish, *adj.* gaudy. R. 3, IV, iv, 89; R. & J. III, ii, 25.
- Garland, *sb.* crown, ornament. A. & C. IV, xv, 64; Cor. I, i, 182.
- Garlic-eaters, *sb.* a term of contempt for the lower classes. Cor. IV, vi, 99.
- Garmombles. The reading of the First Quarto in M. W. IV, v, 71, where see note.
- Garner, *v. t.* to lay up, store up. Oth. IV, ii, 58; *sb.* a granary. Tp. IV, i, 111; Cor. I, i, 248.
- Gaskins, *sb.* loose breeches. Tw. N. I, v, 23.
- Gasted, *p. p.* frightened. Lear, II, i, 55.
- Gastness, *sb.* ghastliness, terror. Oth. V, i, 106.
- Gather, *v. t.* to infer. 1 H. 6, II, v, 96. To gather head = to collect an army. T. A. IV, iv, 63.
- Gaudy, *adj.* festive. A. & C. III, xiii, 183. Bright coloured. Sonn. i, 10.
- Gawd, *sb.* a toy, trifling ornament. M. N's D. I, i, 33, IV, i, 164; T. of S. II, i, 3; John, III, iii, 36; T. & C. III, iii, 176.
- Gaze, *sb.* gazing-stock. Mac. V, viii, 24; Sonn. v, 2.

GLOSSARY

- Gear, sb. matter, business.* *M. of V. I, i, 110, II, ii, 152; R. 3, I, iv, 150; R. & J. II, iv, 107; 2 H. 6, I, iv, 14; T. A. IV, iii, 52; T. & C. I, i, 6.*
- Geck, sb. a dupe.* *Tw. N. V, i, 330; Cym. V, iv, 67.*
- Geminy, sb. a pair.* *M. W. II, ii, 8.*
- Gender, sb. race, kind, species.* *Ham. IV, vii, 18; Oth. I, iii, 323. v. t. to procreate, breed.* *Oth. IV, ii, 63.*
- General, sb. the common people, the public, the community.* *J. C. II, i, 12; Ham. II, ii, 430; M. for M. II, iv, 27; T. & C. I, iii, 342. adj. common, belonging to the public.* *Cor. III, i, 146. General filths = public prostitutes.* *Tim. IV, i, 6. General ear = the ear of the public.* *Ham. II, ii, 556. General louts = common clowns.* *Cor. III, ii, 66. Ample. John, IV, iii, 17.*
- Generation, sb. offspring.* *W. T. II, i, 146; R. 2, V, v, 8; T. & C. III, i, 127; Lear, I, i, 116.*
- Generosity, sb. nobility, those of noble birth.* *Cor. I, i, 209.*
- Generous, adj. nobly born.* *M. for M. IV, vi, 13; Oth. III, iii, 284.*
- Genius, sb. the spirit which was supposed to control the actions of men, the rational soul.* *C. of E. V, i, 331; Tp. IV, i, 27; Tw. N. III, iv, 123; J. C. II, i, 66; Mac. III, i, 55; T. & C. IV, iv, 49.*
- Gennet, sb. a Spanish horse.* *Oth. I, i, 114.*
- Gentility, sb. gentle birth, good breeding.* *As, I, i, 18. Good manners.* *L. L. L. I, i, 127.*
- Gentle, v. t. to ennoble.* *H. 5, IV, iii, 63.*
- Gentle, adj. noble, well born.* *W. T. I, ii, 394; Tp. I, ii, 468; Cym. IV, ii, 39; H. 5, IV, chor. 45; R. 3, I, iii, 73. adv. gently.* *T. & C. IV, v, 287; A. & C. V, i, 75.*
- Gentleness, sb. civility.* *T. A. I, i, 237.*
- Gentles, sb. gentle folk.* *M. W. III, ii, 78; L. L. L. IV, ii, 155; M. N's D. V, i, 126.*
- Gentry, sb. rank by birth.* *M. W. II, i, 46; W. T. I, ii, 393; Cor. III, i, 144.*
- Courtesy.* *Ham. II, ii, 22, V, ii, 109.*
- German, adj. akin.* *Tim. IV, iii, 337.*
- German, sb. a near kinsman.* *Oth. I, i, 114.*
- Germane, adj. akin.* *W. T. IV, iv, 762; Ham. V, ii, 155.*
- Germin, sb. a germ, seed.* *Mac. IV, i, 59; Lear, III, ii, 8.*
- Gest, sb. a halting place in a royal progress; hence, the period of stay.* *W. T. I, ii, 41.*
- Gests, sb. deeds, exploits.* *A. & C. IV, viii, 2.*
- Get, v. t. to beget.* *H. 8, V, v, 65; Lear, III, iv, 142; Oth. I, iii, 191.*
- Ghost, v. t. to haunt.* *A. & C. II, vi, 13. sb. a corpse.* *2 H. 6, III, ii, 161; Ham. I, iv, 85.*
- Ghostly, sb. spiritual.* *R. & J. II, ii, 189, iii, 45, vi, 21, III, iii, 49.*
- Gib, sb. an old tom-cat.* *Ham. III, iv, 190; cf. 1 H. 4, I, ii, 72.*
- Gibbet, v. t. to hang, as a barrel on the sling by which it is carried.* *2 H. 4, III, ii, 256.*
- Gibe, v. t. to ridicule.* *A. & C. II, ii, 78.*
- Giddy, adj. fickle, untrustworthy.* *H. 5, I, ii, 145. Inexperienced,* *I, i, 266.*
- Gig, sb. a top.* *L. L. L. IV, iii, 163; V, i, 56, 58.*
- Giglot, sb. a wanton, loose woman.* *M. for M. V, i, 345; Cym. III, i, 31. Used adjectively.* *1 H. 6, IV, vii, 41.*
- Gild, v. t. to stain with red.* *John, II, i, 316; Mac. II, ii, 56. (Comp. "golden blood." Mac. II, iii, 111.) To make drunk.* *Tp. V, i, 280.*
- Gillyvors, sb. gillyflowers, a further corruption of Fr. *gilofré* or *giroflé*.* *W. T. IV, iv, 82, 98.*
- Gilt, sb. used for gold in order to introduce a quibble.* *H. 5, II, prol. 26. Brilliance.* *H. 5, IV, iii, 110.*
- Gimmal, sb. a gimmal bit was either made of gimmal or double rings, or probably was itself double.* *H. 5, IV, ii, 49.*

GLOSSARY

- Gimmor, *sb.* a contrivance. 1 H. 6, I, ii, 41.
- Gin, *sb.* a snare. Tw. N. II, v, 77; Mac. IV, ii, 35.
- *Gin or gin, *v. i.* to begin. Mac. I, ii, 25; V, v, 49.
- Ging, *sb.* a gang, pack. M. W. IV, ii, 103.
- Gingerly, *adv.* nicely, carefully. Two G. I, ii, 70.
- Gipsy, *sb.* a term of contempt. A. & C. I, i, 10; R. & J. II, iv, 41.
- Gird, *v. t.* to taunt, rally. Cor. I, i, 254. *v. i.* to crack jokes. 2 H. 4, I, ii, 6. *sb.* a jest, sarcasm, reproof. T. of S. V, ii, 58; 1 H. 6, III, i, 131.
- Girdle, *sb.* to turn the girdle with the buckle behind is used colloquially for changing one's humour, getting angry. It was the accepted signal for offering a challenge at wrestling. M. A. V, i, 140.
- Gis, a corruption of "Jesus." Ham. IV, v, 56.
- Give, *v. t.* to display as armorial bearings. M. W. I, i, 15; 1 H. 6, I, v, 29. To give up. W. T. III, ii, 96. My mind gave me = my mind suggested to me. Cor. IV, v, 150; H. 8, V, iii, 109.
- Give hands = clap hands, applaud. M. N's D. V, i, 426.
- Give off, *v. i.* to turn out, terminate. A. & C. IV, iii, 25.
- Give out, *v. t.* to give up, give over. 2 H. 6, IV, viii, 24. To exhibit, represent. W. T. IV, iv, 149; Oth. III, iii, 212; Mac. V, viii, 8. To report. Cor. I, i, 191.
- Given, *adj.* disposed. Well given = well disposed. 2 H. 6, III, i, 72; J. C. I, ii, 197.
- Giving out, *sb.* representation, statement. M. for M. I, iv, 54; Ham. I, v, 178; Oth. IV, i, 115.
- Glad, *sb.* gladness. Per. II, prol. 38.
- Glance, *v. i.* to hint, censure. M. N's D. II, i, 75; J. C. I, ii, 319.
- Glances, *sb.* side hits, oblique allusions. As, II, vii, 57.
- Glass-faced, *adj.* with a face like a mirror. Tim. I, i, 61.
- Glaze, *v. i.* to stare, glare. J. C. I, iii, 21.
- Gleek, *v. i.* to scoff. M. N's D. III, i, 134; H. 5, V, i, 68. *sb.* a scoff. 1 H. 6, III, ii, 123; R. & J. IV, v, 111.
- Glib, *v. t.* to geld. W. T. II, i, 149.
- Glide, *sb.* a sliding motion. As, IV, iii, 111.
- Glooming, *adj.* full of gloom, gloomy. R. & J. V, iii, 304.
- Glose, see Gloze.
- Gloss, *sb.* blandishment. 2 H. 6, I, i, 158; H. 8, V, ii, 71.
- Glow, *v. t.* to make to glow, flush. A. & C. II, ii, 208.
- Gloze, *v. i.* to comment, interpret. H. 5, I, ii, 40; T. & C. II, ii, 165. To use flattering speeches. R. 2, II, i, 10; T. A. IV, iv, 35; Per. I, i, 110.
- Glozes, *sb.* fair speeches. L. L. L. IV, iii, 366.
- Glut, *v. t.* to swallow greedily. Tp. I, i, 56.
- Gluttoning, *pr. p.* feeding greedily. Sonn. lxxv, 14.
- Gnarling, *pr. p.* snarling. R. 2, I, iii, 292; 2 H. 6, III, i, 192.
- Go. To go beyond = to overreach. H. 8, III, ii, 408. To go in the song = to join in the song. M. A. I, i, 160. To go off = to die. Mac. V, viii, 34. To go through = to complete a bargain. M. for M. II, i, 257; Per. IV, ii, 42. To go under = to pass for, profess to be. A. W. III, v, 19. To uphold. T. & C. I, iii, 383. To walk. Sonn. li, 14, cxxx, 11. To bear children. A. & C. I, ii, 60.
- Gobbet, *sb.* a small lump. 2 H. 6, IV, i, 85, V, ii, 58.
- God, *v. t.* to make a god of, worship. Cor. V, iii, 11.
- God before, God guiding us. H. 5, I, ii, 307, III, vi, 151. Others take it as equivalent to "before God, I swear by God."
- God bless the mark, an apologetic phrase; originally employed to avert the evil omen, and perhaps accompanied by

GLOSSARY

- the sign of the cross. M. of V. II, ii, 20; Oth. I, i, 33.
- God-den, good even. H. 5, III, ii, 79; Cor. II, i, 87, IV, vi, 20, 21; R. & J. I, ii, 56, III, v, 172.
- God gi' god-den = God give you good even. R. & J. I, ii, 57, cf. II, iv, 106, III, i, 37.
- God hold it = God give you good fortune. R. 3, III, ii, 107.
- God'ild = God yield, God reward. As, III, iii, 65; V, iv, 53; Mac. I, vi, 13; Ham. IV, v, 40.
- God save the mark = God bless the mark. 1 H. 4, I, iii, 56; R. & J. III, ii, 53.
- God ye = God gi' you. R. & J. II, iv, 105, 106.
- Gogs-wouns, for "God's wounds." T. of S. III, ii, 156.
- Good, *adj.* wealthy, substantial. M. of V. I, iii, 12, 15; Cor. I, i, 15. Used as a vocative. Tp. I, i, 18; W. T. V, i, 19; Ham. I, i, 70.
- Good cheap, *adj.* cheap. 1 H. 4, III, iii, 44.
- Good-conceited, *adj.* well conceived or devised. Cym. II, iii, 16.
- Good deed. Indeed, verily. W. T. I, ii, 42.
- Good den, good even. John, I, i, 185; T. A. IV, iv, 43; R. & J. II, iv, 106, 107.
- Good even and twenty, good even twenty times over. M. W. II, i, 176, 177.
- Good-ger = good-year. M. W. I, iv, 110.
- Good lady, a patroness. Cym. II, iii, 153.
- Good leave, ready permission. As, I, i, 95; M. of V. III, ii, 324; John, I, i, 231.
- Good life, lifelike truthfulness. Tp. III, iii, 86. Good name, good repute. M. W. III, iii, 103. A song of good life = a song with a moral in it. Tw. N. II, iii, 37.
- Good lord, a patron. 2 H. 4, IV, iii, 82.
- Good master, a patron. W. T. V, ii, 167; Oth. I, iii, 77.
- Good-nights, *sb.* serenades. 2 H. 4, III, ii, 310.
- Good time, in. Opportunely, happily. R. 3, II, i, 45.
- Good-year. What the good-year! is a petty curse. Cf. the Dutch *Wat goetd-jaar*. M. A. I, iii, 1; 2 H. 4, II, iv, 56, 167. In *Lear*, V, iii, 24 "good-years" is supposed to be corrupted from *goujères*, the venereal disease, but no evidence is given for the existence of this word. See note.
- Goose, *sb.* a tailor's flatiron. Mac. II, iii, 15.
- Goosequill, *sb.* lampoon. Ham. II, ii, 339.
- Gorbellied, *adj.* bigbellied. 1 H. 4, II, ii, 85.
- Gore blood, clotted blood. R. & J. III, ii, 56.
- Gored, *p. p.* outraged, disgraced. Sonn. cx, 3.
- Gorge, *sb.* the throat, gullet. W. T. II, i, 44; Ham. V, i, 183.
- Gorget, *sb.* a piece of armour for the throat. T. & C. I, iii, 174.
- Gospelled, *p. p.* instructed in the precepts of the Gospel. Mac. III, i, 87.
- Goss, *sb.* gorse. Tp. IV, i, 180.
- Gossip, *sb.* a sponsor. C. of E. V, i, 404; Two G. III, i, 268 n.; H. 8, V, v, 12; W. T. II, iii, 41. An old crony. M. N's D. II, i, 47; R. & J. II, i, 11, III, v, 174. *v. t.* to stand sponsor for. A. W. I, i, 163.
- Got, *p. p.* begotten. Cor. I, iii, 33.
- Gourd, *sb.* a kind of false dice. M. W. I, iii, 82.
- Gout, *sb.* a drop. Mac. II, i, 46.
- Govern, *v. t.* to manage. T. A. V, ii, 139.
- Governance, *sb.* government, control. 2 H. 6, I, iii, 45.
- Government, *sb.* self-control. 1 H. 4, I, ii, 26, III, i, 184; 3 H. 6, I, iv, 132; Oth. III, iii, 260; *Lucr.* 1400.
- Grace, *sb.* excellence, merit, virtue. R. & J. II, iii, 15; T. & C. I, iii, 180.
- Favour. A. & C. III, xiii, 81.
- Graced, *adj.* gracious. Mac. III, iv, 41; *Lear*, I, iv, 245.

GLOSSARY

- Graceful, *adj.* virtuous. W. T. V, i, 171.
Favourable. A. & C. II, ii, 64.
- Gracious, *adj.* pleasing, attractive. Two G. III, i, 357; W. T. IV, iii, 25; M. of V. III, ii, 76; Tw. N. I, v, 246; John, III, iv, 81. Full of grace and goodness. Ham. I, i, 164.
- Graft, *sb.* graft, scion. Lucr. 1062; Per. V, i, 59. *v. t.* to graft. As, III, ii, 107; 2 H. 4, V, iii, 3.
- Graft, *p. p.* grafted. 2 H. 6, III, ii, 214; R. 3, III, vii, 127.
- Grafter, *sb.* that from which a graft is taken. H. 5, III, v, 9.
- Grain, *sb.* "In grain" is used of a fast colour, that will not wash out, from the grain or kermes of which the purple dye was originally made. C. of E. III, ii, 105; M. N's D. I, ii, 83; Tw. N. I, v, 222.
- Grained, *adj.* close grained, tough. Cor. IV, v, 108. Engrained, fast dyed. Ham. III, iv, 90. Furrowed like a grain of wood. C. of E. V, i, 310.
- Gramercy. Great thanks. Fr. *grand merci*. M. of V. II, ii, 110; R. 3, III, ii, 108; T. A. I, i, 495.
- Grandam, *sb.* grandmother. M. of V. II, ii, 182; John, I, i, 168, &c.
- Grange, *sb.* a lone farm-house. M. for M. III, i, 255; W. T. IV, iv, 297; Oth. I, i, 107.
- Granted, *p. p.* acknowledged. Cym. II, i, 45.
- Grate, *v. t.* to vex, annoy. M. W. II, ii, 5; 2 H. 4, IV, i, 90; Ham. III, i, 3; A. & C. I, i, 18.
- Gratify, *v. t.* to reward. M. of V. IV, i, 401; Cor. II, ii, 38; Oth. V, ii, 216.
- Gratillity, *sb.* gratuity. Tw. N. II, iii, 25.
- Gratulate, *v. t.* to congratulate. R. 3, IV, i, 10; T. A. I, i, 221; Tim. I, ii, 120.
- Gratulate, *adj.* gratifying, worthy of congratulation. M. for M. V, i, 527.
- Grave, *v. t.* to entomb, bury. R. 2, III, ii, 140; Tim. IV, iii, 165. To carve, engrave. Lucr. 755; M. of V. II, vii, 36.
- Graveness, *sb.* gravity. Ham. V, vii, 81.
- Graymalkin, *sb.* a witch's familiar, in the shape of a gray cat. Mac. I, i, 8.
- Greasily, *adv.* filthily. L. L. L. IV, i, 130.
- Great-belly, *adj.* great bellied, heavily padded. H. 5, IV, vii, 46.
- Greatlike = very probable. 2 H. 6, III, i, 379.
- Great morning = broad day-light. T. & C. IV, iii, 1; Cym. IV, ii, 62.
- 'Gree, *v. i.* to agree. Two G. II, iv, 179; T. of S. II, i, 262, 289; A. & C. II, vi, 37.
- Greek, *sb.* a reveller, boon companion. Tw. N. IV, i, 17; T. & C. I, ii, 104. "Grig" is another form of the word.
- Green, *adj.* fresh, new. T. of S. III, ii, 207. Young, unripe. Oth. II, i, 242. *sb.* meadow. John, II, i, 242.
- Greenly, *adv.* foolishly. H. 5, V, ii, 142; Ham. IV, v, 79.
- Green sickness = an anæmic ailment. Per. IV, vi, 13; 2 H. 4, IV, iii, 92; A. & C. III, ii, 6.
- Grey, *adj.* greyish-blue. V. & A. 140; R. & J. II, iv, 50.
- Grief, *sb.* pain. 1 H. 4, I, iii, 51; V, i, 132; 2 H. 4, I, i, 144. Grievance, 1 H. 4, IV, iii, 42; 2 H. 4, IV, i, 69, 110; Ham. III, i, 183; J. C. III, ii, 213, IV, ii, 42, 46; A. & C. II, ii, 104.
- Grief-shot, *adj.* stricken with grief. Cor. V, i, 44.
- Grime, *v. t.* to begrime. Lear, II, iii, 9.
- Grim-looking, *adj.* grim-looking, grim-visaged. M. N's D. V, i, 168.
- Grin, *v. i.* to growl. 2 H. 6, III, i, 18; V. & A. 459.
- Gripe, *sb.* a griffin. Lucr. 543.
- Griped by, *p. p.* associated with. H. 8, II, ii, 133.
- Grize or grise, *sb.* a step. Tw. N. III, i, 121; Oth. I, iii, 200; Tim. IV, iii, 16.
- Grizzle, *sb.* a tinge of gray. Tw. N. V, i, 159.
- Groat, *sb.* a coin worth fourpence. M. W. I, i, 139; John, I, i, 94, &c.
- Groom, *sb.* a menial. Mac. II, ii, 5, 50.
- Gross, *adj.* palpable. 1 H. 4, II, iv, 219;

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- M. for M. I, ii, 148; A. W. I, iii, 163; H. 5, II, ii, 103; Tim. V, i, 142; Ham. IV, iv, 46; Oth. I, ii, 2, III, iii, 223.
- Grossly, *adv.* palpably. C. of E. II, ii, 168; H. 5, II, ii, 107; Lear, I, i, 291.
- Grossness, *sb.* passages of grossness, acts of absurdity. Tw. N. III, ii, 67; substance, bulk. T. & C. I, iii, 325.
- Ground, *sb.* the plain-song or air on which variations are made. R. 3, III, vii, 49; T. A. II, i, 70. Source, origin. R. & J. V, iii, 179; T. A. II, i, 48. Cause. Ham. V, i, 155.
- Grounded, *p. p.* inveterate. R. 3, I, iii, 29.
- Groundlings, *sb.* the spectators who stood on the ground in what corresponded to the pit of a modern theatre. Ham. III, ii, 10.
- Grow, *v. i.* to accrue. C. of E. IV, i, 8; IV, iv, 118, 131. Encroach. J. C. II, i, 107.
- Grow to, *v. i.* to have a strong flavour, like milk that is burnt. M. of V. II, ii, 15. Others understand by it, to have a certain tendency.
- Grow to a point = come to the point. M. N's D. I, ii, 9.
- Growth, *sb.* prime. Sonn. xcix, 12.
- Grunt, *v. i.* to groan. Ham. III, i, 77.
- Guard, *v. t.* to trim, ornament. M. A. I, i, 249; M. of V. II, ii, 142; John. IV, ii, 10.
- Guard, *sb.* escort. A. & C. IV, vi, 23.
- Guardage, *sb.* guardianship, safe-keeping. Oth. I, ii, 70.
- Guardant, *sb.* a guard, sentinel. 1 H. 6, IV, vii, 9; Cor. V, ii, 67.
- Guards, *sb.* facings, ornaments. M. for M. III, i, 98; M. A. I, i, 249; L. L. L. IV, iii, 54. The stars β and γ of Ursa Minor. Oth. II, i, 15.
- Guerdon, *sb.* reward. M. A. V, iii, 5; L. L. L. III, i, 159.
- Guerdoned, *p. p.* rewarded. 2 H. 6, I, iv, 46; 3 H. 6, III, iii, 191.
- Guidon, *sb.* a standard or banner. H. 5, IV, ii, 60. The old reading is "Guard on."
- Guilder, *sb.* a Dutch coin. C. of E. I, i, 8 n., IV, i, 4.
- Guiled, *adj.* full of guile, treacherous. M. of V. III, ii, 97.
- Guilty, *adj.* responsible. W. T. IV, iv, 530.
- Guinea-hen, *sb.* a slang term for courtesan. Oth. I, iii, 315.
- Gules, *adj.* red, in heraldry. Tim. IV, iii, 58; Ham. II, ii, 451.
- Gulf, *sb.* the swallow, gullet. Mac. IV, i, 23. Whirlpool. Ham. III, iii, 16.
- Gull, *sb.* an unfledged nestling. 1 H. 4, V, i, 60; Tim. II, i, 31. A dupe, fool. Tw. N. III, ii, 64, V, i, 330; R. 3, I, iii, 328. A trick. M. A. II, iii, 109. *v. t.* to hoax, dupe. Tw. N. II, iii, 127.
- Gull-catcher, *sb.* one who entraps foolish persons. Tw. N. II, v, 167.
- Gummed velvet. Velvet stiffened with gum. 1 H. 4, II, ii, 2.
- Gun-stones, *sb.* cannon-balls of stone. H. 5, I, ii, 282.
- Gust, *sb.* taste, relish. Tw. N. I, iii, 28; Sonn. cxiv, 11.
- Gust, *v. t.* to taste, perceive. W. T. I, ii, 219.
- Guttered, *p. p.* cut into channels or gutters. Oth. II, i, 69.
- Gyve, *v. t.* to fetter, catch. Oth. II, i, 169.
- Gyves, *sb.* fetters, shackles. 1 H. 4, IV, ii, 39; Ham. IV, vii, 21.
- HABILIMENT, *sb.* dress, garment. T. A. V, ii, 1; R. 2, I, iii, 28; A. & C. III, vi, 17.
- Habit, *sb.* demeanour, deportment. M. of V. II, ii, 175; Tim. IV, iii, 238.
- Habitude, *sb.* habit, character. Comp. 114.
- Hack, *v. i.* to grow common. M. W. II, i, 45. See note.
- Haggard, *sb.* a wild, untrained hawk. Tw. N. III, i, 61; M. A. III, i, 36; T. of S. IV, i, 177. Used for courtesan. Oth. III, iii, 264.
- Haggish, *adj.* hag-like, ugly. A. W. I, ii, 29.

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- Haggled**, *p. p.* hacked, mangled. H. 5, IV, vi, 11.
- Hag-seed**, *sb.* offspring of a hag. Tp. I, ii, 365.
- Hai**, *Ital.* for home thrust in fencing. R. & J. II, iv, 26.
- Hair**, *sb.* texture, nature. 1 H. 4, IV, i, 61. Against the hair = against the grain. M. W. II, iii, 36; T. & C. I, ii, 27; R. & J. II, iv, 92.
- Halcyon**. The body of the halcyon or kingfisher, suspended by its beak, was believed to show which way the wind blew. Lear, II, ii, 73.
- Hale**, *v. t.* to draw, drag, haul. M. A. II, iii, 55; Tw. N. III, ii, 57; Per. IV, i, 56.
- Half-caps**, *sb.* half bows, caps half taken off, slight salutations. Tim. II, ii, 212.
- Half-cheek**, *sb.* a profile. L. L. L. V, ii, 609.
- Half-cheeked**, *adj.* a half-cheeked bit was perhaps a bit of which only one part remained. T. of S. III, ii, 53.
- Half-face**, *sb.* a thin face. John, I, i, 92.
- Half-faced**, *adj.* showing the king's face in profile. John, I, i, 94. Thin faced, wizened. 2 H. 4, III, ii, 257. Half-hearted, insincere. 1 H. 4, I, iii, 208.
- Half-kirtles**, *sb.* a kirtle was a kind of jacket with a petticoat attached. Either of these was a half-kirtle. 2 H. 4, V, iv, 22.
- Halfpence**, *sb.* small pieces. M. A. II, iii, 129. So Chaucer uses "ferthing."
- Half-sword**, *at.* Within half a sword's length, at close quarter.. 1 H. 4, II, iv, 157.
- Halftales**, *sb.* tales of which only one-half is told. A. & C. II, ii, 139.
- Halidom**, *sb.* holiness, sanctity. Two G. IV, ii, 131. Cf. *Holidame*.
- Hall**. A hall! was a cry to clear a space for dancing. R. & J. I, v, 24.
- Hallowmas**, *sb.* All Saints' Day, November 1. Two G. II, i, 23; M. for M. II, i, 119; R. 2, V, i, 80.
- Halt**, *adj.* lame. Pass. P. xix, 10. *v. i.* to limp. Tw. N. V, i, 184; A. & C. IV, vii, 16; Ham. II, ii, 323.
- Halting**, *adj.* limping; hence, loitering, dilatory. John, V, ii, 174. *sb.* hesitation. Cym. III, v, 93.
- Hand**, *at.* By hand. John, V, ii, 75. "Hot at hand" of horses is equivalent to "hot in hand," that is, when they are held in. J. C. IV, ii, 23. Others understand it, when they are led by the hand, not mounted.
- Hand**, *at any.* In any case. T. of S. I, ii, 143, 223.
- Hand**, *in any.* At any rate. A. W. III, vi, 37.
- Hand**. In the hand of = led by. Cor. V, iii, 23; R. 3, IV, i, 2. To hold hand with = to be equal to. John II, i, 494.
- Hand**, *out of.* At once. 1 H. 6, III, ii, 102; T. A. V, ii, 77.
- Hands**. Give me your hands = applaud. M. N.'s D. V. i, 426. See Tp. V, epil. 10.
- Hands**. A tall man of his hands = a stout, active fellow. M. W. I, iv, 23; W. T. V, ii, 161; cf. 2 H. 4, II, ii, 64.
- Hands**, *of all.* At any rate, in any case. L. L. L. IV, iii, 215.
- Handfast**, *sb.* custody. W. T. IV, iv, 757. Contract, troth, plight. Cym. I, v, 78.
- Handsaw**, *sb.* a corruption of heronshaw, a heron. Ham. II, ii, 375.
- Handy-dandy**, *sb.* a game in which an object is rapidly passed from one hand to the other. Lear, IV, vi, 153.
- Hanger**, *sb.* the strap by which the sword was suspended from the girdle. Ham. V, ii, 148, 157.
- Hangman**, *adj.* rascally, mischievous. The hangman boys = the young rascals, gallowbirds, crackhempes. Two G. IV, iv, 52. *sb.* rascal. M. A. III, ii, 10.
- Hap**, *sb.* fortune, luck, chance. C. of E. I, i, 39; R. 2, I, i, 23; Ham. IV, iii, 68.
- Haply**, *adv.* perhaps. Tw. N. I, ii, 54; H. 5, IV, vii, 168.
- Happiest**, *adj.* most favourable. H. 8, prol. 24.
- Happily**, *adv.* haply, perhaps. M. for M. IV, ii, 91; T. of S. IV, iv, 54; Per. I, iv, 92; 2 H. 6, III, i, 306; T. A. IV,

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- iii, 8; Ham. II, ii, 380; Oth. III. iii, 242.
- Happiness, *sb.* accomplishment, appearance. M. A. II, iii, 168; Ham. II, ii, 208. Luck. R. & J. III, iii, 142; Oth. III, iv, 109; A. & C. III, xiii, 30.
- Happy, *adj.* accomplished. Two G. IV, i, 34; Cym. III, iv, 173. Lucky. R. & J. III, iii, 137, 138, 140; T. A. II, iii, 23; Cor. IV, vii, 39. Discovered by good luck. Lear, II, iii, 2. In happy time = early, betimes. Ham. V, ii, 197; Oth. III, i, 29.
- Happy, *v. t.* to make happy. Sonn. vi, 6.
- Harbinger, *sb.* king's herald. Mac. I, iv, 45.
- Harbourage, *sb.* shelter, refuge. John, II, i, 234; Per. I, iv, 100.
- Hard, *adj.* hardened. A. & C. III, xiii, 111.
- Hard a keeping. Hard o' keeping, difficult to be kept. L. L. L. I, i, 65.
- Hard favour'd, *adj.* ill-favoured, ugly, grim. 3 H. 6, V, v, 78; H. 5, III, i, 8.
- Hardiment, *sb.* daring, hardihood, boldness. 1 H. 4, I, iii, 101; T. & C. IV, v, 28; Cym. V, iv, 75.
- Hardiness, *sb.* bravery. H. 5, I, ii, 220; Cym. III, vi, 22.
- Hardly, *adv.* with difficulty. 2 H. 6, I, iv, 71. Hardly conceive of = think ill of. H. 8, I, ii, 105.
- Hardness, *sb.* hardship. Oth. I, iii, 233; Cym. III, vi, 21. Obduracy. Cor. V, iii, 91.
- Harlot, *adj.* lewd. W. T. II, iii, 4. *sb.* a lewd, rascally man. C. of E. V, i, 205; W. T. II, iii, 4; Cor. III, ii, 112.
- Harlotry, *sb.* a harlot. Oth. IV, ii, 232. A baggage, a minx. 1 H. 4, III, i, 199; R. & J. IV, ii, 14. Used adjectively. 1 H. 4, II, iv, 384.
- Harness, *sb.* armour. Mac. V, v, 52; Tim. I, ii, 51; T. & C. V, iii, 31. Armed men. 1 H. 4, III, ii, 101.
- Harnessed, *p. p.* armed. John, V, ii, 132; T. & C. I, ii, 8.
- Harp, *v. t.* to strike upon as a key-note. Mac. IV, i, 74.
- Harry, *v. t.* to vex, annoy. A. & C. III, iii, 39.
- Harry ten shillings. A piece of the value of ten shillings coined by Henry VII. 2 H. 4, III, ii, 216.
- Hatch, *sb.* a half door. John, I, i, 171; V, ii, 138; Lear, III, vi, 72. C. of E. III, i, 33.
- Hatched, *p. p.* closed with a half door. Per. IV, ii, 32. Engraved. T. & C. I, iii, 65.
- Hateful, *adj.* malignant. R. 2, II, ii, 138; T. & C. IV, i, 35.
- Hatefully, *adv.* malignantly. V. & A. 940.
- Haught, *adj.* haughty. R. 2, IV, i, 254; 3 H. 6, II, i, 169; R. 3, II, iii, 28.
- Haughty, *adj.* lofty, high-spirited. 1 H. 6, III, iii, 78; IV, i, 35; R. 3, IV, ii, 37.
- Haunch, *sb.* rear, end. 2 H. 4, IV, iv, 92.
- Haunt, *sb.* resort, place of resort. As, II, i, 15; Ham. IV, i, 18; A. & C. IV, xiv, 54.
- Have. You have me = you understand me, catch my meaning. Ham. II, i, 68.
- Have, imperatively in the phrases: Have after = I'll follow. Ham. I, iv, 89. Have at = I'll begin or attack. W. T. IV, iv, 290; Ham. V, ii, 294. Cf. H. 8, II, ii, 82; III, ii, 309; V, iii, 113. Have to = I'll go to. T. of S. I, i, 134. Have through = I'll make my way through. 2 H. 6, IV, viii, 59. Have with = I'll go with. Cor. II, i, 260; Oth. I, ii, 53; L. L. L. IV, ii, 137; 1 H. 6, II, iv, 114; R. 3, III, ii, 92.
- Haver, *sb.* possessor. Cor. II, ii, 83.
- Having, *sb.* property, possessions. As, III, ii, 349; Tw. N. III, iv, 329; M. W. III, ii, 62; H. 8, II, iii, 23, III, ii, 159; Tim. II, ii, 145, V, i, 16; Mac. I, iii, 56; Oth. IV, iii, 89.
- Haviour, *sb.* behaviour. Tw. N. III, iv, 196; Ham. I, ii, 81, II, ii, 30.
- Havoc, *sb.* to cry havoc was to give the signal for indiscriminate slaughter; to cry no quarter. John, II, i, 357; J. C. III, i, 274; Ham. V, ii, 356; Cor. III, i, 275. *v. t.* to cut to pieces, destroy. H. 5, I, ii, 173.

GLOSSARY

- Hawking, *adj.* hawklike. A. W. I, i, 88.
- Hay, *sb.* a round dance. L. L. L. V, i, 134. For "to butter one's hay," see note on Lear, II, iv, 124.
- He, used as substantive for "person." 3 H. 6, I, i, 46, II, ii, 97.
- Head, *sb.* an armed force. John, V, ii, 113; 2 H. 6, IV, v, 9; 2 H. 4, I, i, 168; H. 8, II, i, 108; J. C. IV, i, 42; 1 H. 4, I, iii, 284, III, i, 64, ii, 167, IV, iv, 28; Ham. IV, v, 98; Cor. II, ii, 86, III, i, 1. Rein. liberty. 3 H. 6, I, i, 233. Take the head = take undue liberties. R. 2, III, iii, 14; cf. John, II, i, 579. *v. t.* to behead. M. for M. II, i, 226.
- Head-lugged, *adj.* dragged by the head. Lear, IV, ii, 42.
- Headsmen, *sb.* executioner. A. W. IV, iii, 285.
- Head-stall, *sb.* the part of a bridle which goes over the head. T. of S. III, ii, 53.
- Heady, *adj.* headstrong, impetuous. 1 H. 4, II, iii, 52; H. 5, I, i, 34; Lear, II, iv, 108.
- Heady-rash, *adj.* impetuously violent. C. of E. V, i, 216.
- Health, *sb.* welfare, well-being. M. of V. V, i, 114; J. C. IV, iii, 36; Ham. I, iii, 21.
- Healthful, *adj.* wholesome, salutary. C. of E. I, i, 115.
- Healthsome, *adj.* wholesome. R. & J. IV, iii, 34.
- Heap, *sb.* bulk, body. Per. I, i, 33. Throng, company. R. 3, II, i, 531; J. C. I, iii, 23.
- Heaps, on. In heaps, *en masse*. H. 5, IV, v, 18, V, ii, 39; T. & C. III, ii, 27.
- Hearken for, *v. t.* wait for, seek. T. of S. I, ii, 256; 1 H. 4, V, iv, 52.
- Heart, *sb.* courage. Lear, V, iii, 133; T. & C. I, iii, 239. In heart = in all sincerity. Tim. I, i, 52.
- Hearted, *adj.* seated in the heart. Oth. I, iii, 363, III, iii, 452.
- Hearten, *v. t.* to encourage, cheer. 3 H. 6, II, ii, 79; Lucr. 295.
- Heart-heaviness, *sb.* heart-sorrow. As, V, ii, 43.
- Heartless, *adj.* spiritless, disheartened. Lucr. 471, 1372.
- Heat, *p. p.* heated. John, IV, i, C1. *v. t.* to run a course or heat in a race. W. T. I, ii, 96.
- Heaves, *sb.* deep sighs. Ham. IV, i, 1.
- Heaviness, *sb.* sorrow, sadness. Tp. V, i, 200; M. of V. II, viii, 52; 2 H. 4, IV, ii, 82; A. & C. IV, xv, 33; Lucr. 1283.
- Heavings, *sb.* deep sighings. W. T. II, iii, 35.
- Heavy, *adj.* sad, sorrowful. M. of V. V, i, 130; V. & A. 839; Per. V, prol. 22; 2 H. 6, III, ii, 306; 2 H. 4, V, ii, 14; T. A. III, i, 277; Lear, IV, vi, 147; Cor. V, ii, 374. Dark, cloudy. Oth. V, i, 42.
- Hebenon, *sb.* possibly the yew (Germ. *eiben*). Ham. I, v, 62. Ebony and hebenane have also been suggested.
- Hectic, *sb.* fever. Ham. IV, iii, 66.
- Hedge, *v. t.* to creep along by the hedge, skulk, move stealthily. T. & C. III, iii, 158; M. W. II, ii, 22; H. 8, III, ii, 39. *v. t.* to bar, obstruct, keep out. T. & C. III, i, 57.
- Hedge-pig, *sb.* a young hedgehog. Mac. IV, i, 2.
- Heed, *sb.* deep attention. H. 8, III, ii, 80.
- Heel, *v. t.* to tread as in dancing. T. & C. IV, iv, 85.
- Hefts, *sb.* heavings, retchings (of nausea). W. T. II, i, 45.
- Hell, a cant term for prison. C. of E. IV, ii, 40.
- Hell-hated, *adj.* hated as hell. Lear, V, iii, 147.
- Helm, *sb.* helmet. Cor. IV, v, 125. *v. t.* to steer. M. for M. III, ii, 132.
- Help, *v. t.* to cure. Tp. II, ii, 86; Lucr. 1822.
- Help, *sb.* cure. Mac. I, ii, 43.
- Helpless, *adj.* incurable. Lucr. 756.
- Unavailing. R. 3, I, ii, 13; Lucr. 1027; V. & A. 604.
- Hem, *sb.* edge, margin. Tim. V, iv, 66.

GLOSSARY

- Cry hem and have him = have for the asking. *As*, I, iii, 19.
- Hemp-seed, *sb.* gallows-bird. 2 *H.* 4, II, i, 56.
- Hen, *sb.* a coward. *A. W.* II, iii, 210.
- Hence, *adv.* henceforward. 2 *H.* 4, V, v, 53; *Oth.* III, iii, 383.
- Henchman, *sb.* a page. *M. N's D.* II, i, 121.
- Hent, *sb.* grip; hence, a purpose for which to be seized. *Ham.* III, iii, 88. *v. t.* to take, clear, reach, pass. *W. T.* IV, iii, 119; *M. for M.* IV, vi, 14.
- Herblet, *sb.* a small herb. *Cym.* IV, ii, 288.
- Herb of grace, *sb.* rue. *Ham.* IV, v, 182; *A. W.* IV, v, 15; *R.* 2, III, iv, 105.
- Herd, *sb.* rabble. *Cor.* I, iv, 31, III, i, 33, ii, 32.
- Hereby, *adv.* "That's hereby" is said to mean, in provincial usage, that's as it may happen. *L. L. L.* I, ii, 129.
- Hermit, *sb.* a beadsman, one bound to pray for another. *Mac.* I, vi, 20.
- Hest, *sb.* a command, behest. *Tp.* I, ii, 274, III, i, 37; 1 *H.* 4, II, iii, 59.
- Hey-day, *int.* a frolicsome cry. *Tp.* II, ii, 175. Used as a substantive for frolic. *Ham.* III, iv, 69.
- Hide fox and all after, a game like hide-and-seek. *Ham.* IV, ii, 29.
- Hie, *v. i.* to hasten. *V. & A.* 1189; *Oth.* VI, i, 34; *Ham.* I, i, 154. *v. r.* *Mac.* I, v, 22.
- Hiems, *sb.* winter. *M. N's D.* II, i, 109.
- High, *adv.* loudly. *A. & C.* IV, xv, 43.
- High and low, two kinds of false dice. *M. W. I.* iii, 83.
- High-battled, *adj.* at the head of proud battalions. *A. & C.* III, xiii, 29.
- High-blown, *adj.* inflated. *H.* 8, III, ii, 361.
- High-day, *adj.* holiday. *M. of V.* II, ix, 98.
- High-engendered, *adj.* nurtured in the heavens. *Lear*, III, ii, 23.
- High-judging, *adj.* pronouncing judgments on high. *Lear*, II, iv, 227.
- Higlmmost, *adj.* highest. *R. & J.* II, v, 9; *Sonn.* vii, 9.
- High-repented, *adj.* deeply repented. *A. W.* V, iii, 36.
- High-resolved, *adj.* resolute, firmly resolved. *T. A.* IV, iv, 64.
- High-sighted, *adj.* supercilious, arrogant. *J. C.* II, i, 118.
- High-stomached, *adj.* haughty. *R.* 2, I, i, 18.
- High-vice, *adj.* conspicuously wicked. *Tim.* IV, iii, 109.
- Hight, is called. *L. L. L.* I, i, 168, 243; *M. N's D.* V, i, 138; *Per.* IV, prol. 18.
- Hild, *p. p.* held. *Lucr.* 1257.
- Hilding, *sb.* a menial, drudge. *Cym.* II, iii, 123; *R. & J.* II, iv, 42, III, v, 168. *adj.* base, mean. 2 *H.* 4, I, i, 57; *H.* 5, IV, ii, 29.
- Hilt, *sb.* hilt; used of a single weapon. *R.* 3, I, iv, 152; *J. C.* V, iii, 42.
- Himself, *by.* By his own hand. *Cor.* V, ii, 99.
- Hind, *sb.* a farm servant, menial. *As*, I, i, 17; *M. W.* III, v, 88.
- Hinge, *v. t.* to bend as a hinge. *Tim.* IV, iii, 210.
- Hint, *sb.* occasion, the cause or motive of anything, whether action or speech, theme. *Tp.* I, ii, 134, II, i, 3; *Cor.* III, iii, 23.
- Hip. To catch or have on the hip is a term of wrestling, and signifies to have the advantage of. *M. of V.* I, iii, 41, IV, i, 239; *Oth.* II, i, 314.
- Hipped, *p. p.* perhaps, galled in the hips. *T.* of *S.* III, ii, 46.
- History, *v. t.* to record. 2 *H.* 4, IV, i, 203.
- Hit, *v. i.* to agree. *Lear*, I, i, 302.
- Hitherto, *adv.* up to this point. 1 *H.* 4, III, i, 74.
- Hive, *v. i.* to dwell as in a hive. *M. of V.* II, v, 47.
- Hoar, *adj.* white with mould, mouldy. *R. & J.* II, iv, 129; *Tim.* IV, iii, 35.
- Hoar, *v. i.* to make hoary or white as with leprosy. *Tim.* IV, iii, 154. *v. i.* to become mouldy. *R. & J.* II, iv, 135.
- Hobby-horse, *sb.* a principal figure in the old morris-dance. *L. L. L.* III, i, 26; *Ham.* III, ii, 129. Hence used contemptuously of persons of light con-

GLOSSARY

- duct. M. A. III, ii, 65; W. T. I, ii, 276; Oth. IV, i, 152.
- Hob, nob, have or not have, hit or miss, come what may. Tw. N. III, iv, 262.
- Hodge-pudding, *sb.* probably a hodge-podge pudding, or haggis. M. W. V, v, 145.
- Hoise, *v. t.* to hoist, heave up. Tp. I, ii, 148; 2 H. 6. I, i, 164; R. 3, IV, iv, 528.
- Hoist, *p. p.* hoisted. Ham. III, iv, 207.
- Hold, *v. t.* to endure. Cor. III, ii, 80; Tim. I, ii, 148; Ham. V, i, 162. *v. i.* to keep promise. M. N's D. I, ii, 98; R. 2, V, i, 52. To withhold. Mac. III, vi, 25. To refrain. H. 8, V, epil. 14.
- Hold in = to keep one's counsel. 1 H. 4, II, i, 74.
- Hold, *sb.* fortress. John, V, vii, 19; 2 H. 4, ind. 35.
- Hold friends, to continue friends. M. A. I, i, 75.
- Hold in, to keep counsel. 1 H. 4, II, i, 74.
- Holding, *sb.* the burden of a song. A. & C. II, vii, 109. Fitness. A. W. IV, ii, 27.
- Holding-anchor, *sb.* sheet anchor. 3 H. 6, V, iv, 4.
- Hold up, to keep up a jest. M. A. II, iii, 112; M. N's D. III, ii, 239.
- Holidame = halidom. T. of S. V, ii, 99; R. & J. I, iii, 44; H. 8, V, i, 116.
- Holla! *int.* Stop! enough. As, III, ii, 229; V. & A. 284.
- Hollow, *adj.* insincere. J. C. IV, ii, 23.
- Holp, the past tense and past participle of "help." John, I, i, 240; R. 3, I, ii, 107; Tp. I, ii, 63; Cor. III, i, 277, V, iii, 61, vi, 36. Mac. I, vi, 23.
- Holy, *adj.* quibblingly used for "full of holes." C. of E. II, i, 80.
- Holy-ales, *sb.* rural festivals on saints' days. Per. prol. 6.
- Holy-thistle, *sb.* also called Blessed Thistle, *carduus benedictus*. M. A. III, iv, 72.
- Homager, *sb.* one who does homage, a vassal. A. & C. I, i, 31.
- Home, *adv.* to the utmost, thoroughly, with good effect. Cor. II, ii, 101.
- III, iii, 1, IV, ii, 48; Mac. I, iii, 120; Cym. III, v, 93; T. A. IV, iii, 3; A. & C. I, ii, 102.
- Honest, *adj.* chaste. M. W. I, iv, 148, II, i, 213; Ham. III, i, 103; Oth. IV, ii, 12. Genuine. Ham. I, v, 138.
- Honesty, *sb.* chastity. M. W. II, ii, 211; As, III, iii, 31; T. & C. I, ii, 254. Decency. Tw. N. II, iii, 84; Ham. II, ii, 201. Liberality, generosity. Tim. III, i, 27.
- Honey-dew. See T. A. III, i, 112 and *n.*
- Honey-seed, blunder for "homicide." 2 H. 4, II, i, 50.
- Honey-stalks, *sb.* the common purple clover. T. A. IV, iv, 91.
- Honey-suckle, blunder for "homicidal." 2 H. 4, II, i, 48.
- Honour, *sb.* prowess. Cym. I, i, 29.
- Honour-owing, *adj.* honourable. H. 5, IV, vi, 9.
- Hood, *v. t.* to cover with a hood, like a falcon fill it was let fly at the game. H. 5, III, vii, 108; R. & J. III, ii, 14.
- Hoodman. The one who was blinded at the game of blindman's buff. A. W. IV, iii, 113.
- Hoodman-blind. Blindman's buff. Ham. III, iv, 77.
- Hoodwink, *v. t.* to blindfold; hence to cover, conceal. Tp. IV, i, 205.
- Hoop, *v. i.* to whoop, shout. As, III, ii, 180; H. 5, II, ii, 108; Cor. IV, v, 78.
- Hope, *v. i.* to expect. H. 5, III, vii, 71; A. & C. II, i, 38.
- Horning, *sb.* the making of cuckolds. T. A. II, iii, 67.
- Horn-mad. Like a mad bull; with a reference to horns being the emblem of a cuckold. M. W. I, iv, 44; C. of E. II, i, 57; M. A. I, i, 234.
- Horologe, *sb.* a clock. Oth. II, iii, 122.
- Hose, *sb.* breeches. As, II, iv, 6. vii, 160. Round hose or French hose were trunk hose which were made very full. M. of V. I, ii, 67; H. 5, III, vii, 52.
- Host, *v. i.* to lodge. C. of E. I, ii, 9; A. W. III, v, 91.
- Hot-house, *sb.* a bathing establishment;

GLOSSARY

- often used as a brothel. M. for M. II, i, 64.
- House, *v. i.* to dwell. keep house. R. & J. III, v, 189; Cym. III, iii, 8.
- Housekeeper, *sb.* a watch-dog. Mac. III, i, 96.
- Housekeeping, *sb.* hospitality. 2 H. 6, I, i, 186.
- Housewife, *sb.* housekeeper. mistress of a house. M. N's D. II, i, 37; R. & J. IV, ii, 43; Oth. I, iii, 272. A hussy, wanton. 2 H. 4, III, ii, 308; H. 5, V, i, 74; Oth. II, i, 112, IV, i, 94; A. & C. IV, xv, 44.
- Housewifery, *sb.* domestic management. H. 5, II, iii, 62; Oth. II, i, 112.
- How. How go = for what price. 2 H. 4, III, ii, 37, 48; Per. IV, vi, 23.
- How and which way, How or which way. Redundant expressions. A. W. IV, iii, 130; R. 2, II, ii, 109; 1 H. 6, II, i, 71, 73.
- However, *adv.* in any case. Two G. I, i, 34; H. 8, IV, i, 106.
- Howlet, *sb.* owlet. Mac. IV, i, 17.
- Hox, *v. t.* to hough, hamstring. W. T. I, ii, 244.
- Hoy, *sb.* a small coasting vessel. C. of E. IV, iii, 35.
- Hoyday, *int.* an exclamation of surprise and contempt. R. 3, IV, iv, 460.
- Hug, *v. i.* to lie close. John, V, ii, 142.
- Hugely, *adv.* infinitely. Sonn. cxxiv, 11.
- Hugger-mugger, *adv.* secretly, by stealth. Ham. IV, v, 81.
- Hull, *v. i.* to float, drift to and fro, like a ship at the mercy of the waves. Tw. N. I, v, 191; R. 3, IV, iv, 438; H. 8, II, iv, 199.
- Hum, *v. i.* to mutter. Cor. V, i, 49; Mac. III, vi, 42.
- Human, *adj.* made of flesh and blood. As, V, ii, 62; M. N's D. II, i, 101.
- Humane, *adj.* polite, courteous. Oth. II, i, 236.
- Humility, *sb.* humanity, benevolence. L. L. L. IV, iii, 345; M. of V. III, i, 59.
- Humorous, *adj.* capricious, full of fancies and humours. As, I, ii, 245, IV, i, 18; John, III, i, 119; 1 H. 4, III, i, 232; H. 5, II, iv, 28; 2 H. 4, IV, iv, 34; L. L. L. III, i, 165. T. & C. II, iii, 124. Humid, moist. R. & J. II, i, 31.
- Humour, *sb.* characteristic disposition, affectation of manner or language. A word much abused in Shakespeare's time and ridiculed by him by being employed frequently without any meaning at all. L. L. L. III, i, 20; M. W. I, i, 120, 150, 151, iii, 21, 26; T. & C. II, iii, 207, &c.
- Humphrey Hour. R. 3, IV, iv, 175. The meaning of this is lost. Steevens supposed that there was a reference to the phrase to dine with Duke Humphrey, that is, to walk up and down in St. Paul's during the dinner hour and not to dine at all. But this does not help us.
- Hungerly, *adv.* ravenously. Tim. I, i, 255; Oth. III, iv, 106. Scantly. T. of S. III, ii, 171.
- Hungry, *adj.* barren, sterile. Cor. V, iii, 58. Their hungry prey = the prey for which they hunger. 1 H. 6, I, ii, 28.
- Hunt, *sb.* the game taken in the chase. Cym. III, vi, 89. The hunt is up = the game is afoot. T. A. II, ii, 1.
- Hunts-up, *sb.* a tune to arouse the hunters early. R. & J. III, v, 34.
- Hurly, *sb.* uproar. John, III, iv, 169; 2 H. 4, III, i, 25.
- Hurly-burly, *sb.* uproar, tumult. Mac. I, i, 3; 1 H. 6, I, iii, 57. Used adjectively. 1 H. 4, V, i, 78.
- Hurricane, *sb.* a waterspout. T. & C. V, ii, 170; Lear, III, ii, 2.
- Hurry, *sb.* commotion. Cor. IV, vi, 4.
- Hurtle, *v. i.* to clash. J. C. II, ii, 22.
- Hurtless, *adj.* harmless. Lear, IV, vi, 166.
- Hurling, *sb.* clashing, din. As, IV, iii, 130.
- Husband, *sb.* housekeeper. M. for M. III, ii, 66; T. of S. V, i, 58. Husbandman. 2 H. 4, V, iii, 11. Manager, economist. H. 8, III, ii, 142.

GLOSSARY

- Husbandry**, *sb.* thrift, economy. Per. III, ii, 19; H. 5, IV, i, 7; Tim. II, ii, 156; Mac. II, i, 4; Ham. I, iii, 77; T. & C. I, ii, 7; Sonn. xiii, 10. Management, stewardship. M. of V. III, iv, 25; Tim. II, ii, 156; Cor. IV, vi, 22.
- Hush**, *adj.* still, silent. Ham. II, ii, 480.
- Huswife**, *sb.* one who does housework, a housemaid. As, IV, iii, 27. Housewife. Cor. I, iii, 70. Strumpet, jilt. 2 H. 4, III, ii, 308; H. 5, V, i, 74.
- Hyen**, *sb.* hyena. As, IV, i, 138.
- Hyperion**, *sb.* Phoebus, the sun. H. 5, IV, i, 271; Ham. I, ii, 140, III, iv, 56.
- Hyrca**, *adj.* Hyrcanian. Mac. III, iv, 101.
- Hysterica passio**. The technical name of the hysterical malady (popularly known as "mother"), the chief symptom of which was a choking sensation. Lear, II, iv, 56.
- ICE-BROOK**. "The ice-brook's temper" is the temper of steel produced by plunging it into ice-cold water as of the Salo by Bilbilis in Spain. Oth. V, ii, 26.
- Iceland-dog**. A white, curly-haired dog, with sharp-pointed ears, much in request among ladies as a lap-dog. H. 5, II, i, 39.
- Idea**, *sb.* image. R. 3, III, vii, 13.
- Idle**, *adj.* trifling, insignificant. Tim. I, ii, 149, IV, iii, 27. Unoccupied. Oth. I, iii, 140. Foolish, crazy. Ham. III, ii, 88; Lear, I, iii, 17. Useless, unprofitable. C. of E. II, ii, 177; Lear, IV, iv, 5.
- Idle**, *v. i.* to float idly. R. & J. II, vi, 19.
- Idle-headed**, *adj.* foolish. M. W. IV, iv, 36.
- Idleness**, *sb.* frivolity. A. & C. I, iii, 92.
- Idolatry**, *sb.* See note on Sonn. cv, 1.
- I'fecks**, *int.* perhaps a corruption of "in faith." W. T. I, ii, 120.
- Ignomy**, *sb.* ignominy. M. for M. II, iv, 111; T. & C. V, x, 33; T. A. IV, ii, 115.
- Ignorant**. Ignorant fumes = fumes that produce ignorance or unconsciousness. Tp. V, i, 67.
- Ill-annexed**, *p. p.* inauspicious, mistimed. Lucr. 874.
- Ill-erected**, *adj.* built for an evil purpose, or with evil auspices. R. 2, V, i, 2.
- Ill-favoured**, *adj.* ill-looking, ugly. As, III, v, 53.
- Ill-favouredly**, *adv.* badly, ill. As, III, ii, 247; H. 5, IV, ii, 40.
- Ill-inhabited**, *adj.* badly housed. As, III, iii, 8.
- Illness**, *sb.* badness, wickedness. Mac. I, v, 17.
- Ill-nurtured**, *adj.* ill-bred, rude. 2 H. 6, I, ii, 42; V. & A. 134.
- Ill-spirited**, *adj.* of evil disposition. 1 H. 4, V, v, 2.
- Ill-ta'en**, *adj.* misapprehended. W. T. I, ii, 460.
- Illume**, *v. t.* to illumine. Ham. I, i, 37.
- Illustrate**, *adj.* illustrious. L. L. L. IV, i, 64, V, i, 106.
- Ill-wresting**, *adj.* twisting to a bad sense. Sonn. cxl, 11.
- Imagery**, *sb.* figures in painting. R. 2, V, ii, 16.
- Imaginary**, *adj.* belonging to the imagination. John. IV, ii, 265; Lucr. 1422. Imaginary forces = powers of imagination. H. 5, I, prol. 18.
- Imagined**, *adj.* belonging to the imagination. H. 5, III, prol. 1. Imaginable. M. of V. III, iv, 52. See note.
- Imaginings**, *sb.* imaginations. Mac. I, iii, 138.
- Imbar**, *v. t.* to exclude decisively, reject. H. 5, I, ii, 94.
- Imbecility**, *sb.* infirmity, weakness. T. & C. I, iii, 114.
- Imbrue**, *v. i.* to draw blood. 2 H. 4, II, iv, 186.
- Immanity**, *sb.* savageness, ferocity. 1 H. 6, V, i, 13.
- Immask**, *v. i.* to hide in a mask, disguise. 1 H. 4, I, ii, 174.
- Immediacy**, *sb.* direct holding of office. Lear, V, iii, 66.
- Immediate**, *adj.* most intimate, peculiar. Oth. III, iii, 160.

GLOSSARY

- Imminence, *sb.* impending evil. T. & C. V, x, 13.
- Immoment, *adj.* of no moment, insignificant. A. & C. V, ii, 165.
- Immures, *sb.* enclosing walls. T. & C. prol. 8.
- Imp, *sb.* a scion or offshoot, child. 2 H. 4, V, v, 43; II. 5, IV, i, 45; L. L. L. 1, ii, 5.
- Imp, *v. t.* to graft; hence, to supply new feathers to a falcon's wing. R. 2, II, i, 292.
- Impaint, *v. t.* to paint, colour. 1 H. 4, V, i, 80.
- Impair, *adj.* unsuitable, inappropriate. T. & C. IV, v, 103.
- Impale, *v. t.* to encircle. 3 H. 6, III, ii, 171, iii, 189. Cf. also Empale.
- Impart, *v. t.* to afford, grant. Lucr. 1039; Sonn. lxxii, 8. *v. i.* to behave oneself. Ham. I, ii, 112.
- Impartial, *adj.* indifferent, taking no part. V. & A. 748; M. for M. V, i, 166.
- Impartment, *sb.* communication. Ham. I, iv, 59.
- Impasted, *p. p.* formed into a crust, coagulated. Ham. II, ii, 453.
- Impawn, *v. t.* to pawn, pledge. W. T. I, ii, 436.
- Impeach, *sb.* impeachment, accusation. C. of E. V, i, 269; 3 H. 6, I, iv, 60.
- Impeach, *v. t.* to bring into question, expose to reproach. M. N's D. II, i, 214; M. of V. III, ii, 280, iii, 29; R. 2, I, i, 189.
- Impediment, *sb.* check, impediment. II. 5, III, vi, 137.
- Imperceivable, *adj.* dull of perception. Cym. IV, i, 13.
- Imperious, *adj.* imperial. Ham. V, i, 207; T. & C. IV, v, 172; A. & C. IV, xv, 23; V. & A. 996. Reigning, exercising power. 1 H. 6, III, i, 44.
- Impertinency, *sb.* irrelevancy. Lear, IV, vi, 175.
- Impetuous. To impocket, or impeticoat; a nonsense word. Tw. N. II, iii, 25.
- Implached, *p. p.* intertwined. Comp. 205
- Implorators, *sb.* solicitors. Ham. I, iii, 129.
- Imponed, *p. p.* laid as a wager. Ham. V, ii, 146, 160.
- Import, *sb.* importance, moment. R. & J. V, ii, 19; Oth. III, iii, 320. *v. t.* to importune. Ham. I, ii, 23. To affect. Ham. V, ii, 21; Oth. I, iii, 283. To imply, impute. Sonn. cxxii, 14.
- Importance, *sb.* import. W. T. V, ii, 17. Cym. I, iv, 45. Importunity, urgent request. Tw. N. V, i, 350; John. II, i, 7. That which is imported, the question at issue. Cym. I, iv, 38.
- Importancy, *sb.* importance. Oth. I, iii, 20.
- Important, *adj.* urgent, importunate. A. W. III, vii, 21; Lear, IV, iv, 26; C. of E. V, i, 138; M. A. II, i, 59; Ham. III, iv, 108.
- Importing, *adj.* full of meaning, significant. A. W. V, iii, 136.
- Importless, *adj.* meaningless. T. & C. I, iii, 71.
- Impose, *sb.* injunction. Two G. IV, iii, 8.
- Impose, *v. t.* to enjoin. M. A. V, i, 259.
- Imposition, *sb.* injunction, command. M. of V. I, ii, 93; Lucr. 1697. Penalty. M. for M. I, ii, 81; W. T. I, ii, 74. Imposture, delusion. Oth. II, iii, 261.
- Impossibility, *sb.* incapacity. Lear, IV, vi, 74.
- Imposthume, *sb.* an abscess. Ham. IV, iv, 27; T. & C. V, i, 20; V. & A. 743.
- Impotence, *sb.* infirmity. Ham. II, ii, 66.
- Impotent, *adj.* infirm. Ham. I, ii, 29.
- Imprese, *sb.* a device with a motto. R. 2, III, i, 25.
- Impress, *v. t.* to compel to serve, press into service. Mac. IV, i, 95; 1 H. 4, I, i, 21. *sb.* compulsory enlistment. Ham. I, i, 75; T. & C. II, i, 95; A. & C. III, vii, 36.
- Impression, *sb.* semblance, shape. Two G. II, iv, 198; M. N's D. I, i, 32.
- Impressure, *sb.* imprint, impression. As, III, v, 23.
- Impudence, *sb.* impudence. L. L. L. V, i, 4.

GLOSSARY

- Impugn**, *v. t.* to oppose, resist. M. of V. IV, i, 174; 2 H. 6, III, i, 281.
- Imputation**, *sb.* reputation. T. & C. I, iii, 339; Ham. V, ii, 140. That which may be ascribed to an act. Oth. III, iii, 410.
- In**, *prep.* on. M. N's D. II, i, 85; R. 3, I, iv, 28; T. & C. IV, ii, 34. Into. M. for M. II, iii, 11; M. W. III, v, 3; R. 3, I, ii, 260. In regard to. W. T. V, i, 8; Mac. III, i, 49. *adv.* To be in = To be under the influence of drink. A. & C. II, vii, 31.
- In**, *v. t.* to get in, house. A. W. I, iii, 43.
- Inadable**, *adj.* that cannot be helped, irremediable. A. W. II, i, 118.
- Incapable**, *adj.* not susceptible. Cor. IV, vi, 121. Unable to comprehend, ignorant. Ham. IV, vii, 179; R. 3, II, ii, 18.
- Incardinate**, *adj.* incarnate. Tw. N. V, i, 174.
- Incardine**, *v. t.* to dye a deep red. Mac. II, ii, 62.
- Incarnal**, blunder for "incarnate." M. of V, II, ii, 23.
- Incease**, *v. t.* to instigate. M. A. V, i, 223; M. W. I, iii, 109.
- Incensed**, *p. p.* instructed, informed. H. 8, V, i, 43.
- Incesement**, *sb.* exasperation. Tw. N. III, iv, 227.
- Incertain**, *adj.* perplexed. W. T. V, i, 29. Unstable. Tim. IV, iii, 242.
- Incertainty**, *sb.* uncertainty. Sonn. cxv, 11.
- Incharitable**, *adj.* uncharitable. Tp. I, i, 39.
- Inch**, *sb.* At an inch = in the nick of time. 2 H. 6, I, iv, 42. Inches = stature, size. A. & C. I, iii, 40.
- Inch-meal**, *by.* By inches, gradually. Tp. II, ii, 3.
- Incidency**, *sb.* contingency, liability to happen. W. T. I, ii, 403.
- Incident**, *adj.* contingent. T. of A. V, i, 198.
- Incision**, *sb.* blood-letting. L. L. L. IV, iii, 93. To make incision is to cut for the purpose of letting blood. M. of V. II, i, 6; As, III, ii, 64.
- Incivil**, *adj.* rude, discourteous. Cym. V, v, 292.
- Inclinable**, *adj.* inclined, disposed. Cor. II, ii, 54.
- Inclining**, *adj.* compliant, favourably disposed. Oth. II, iii, 329.
- Inclining**, *sb.* inclination, party. Oth. I, ii, 82.
- Inclip**, *v. t.* to encircle, embrace. A. & C. II, vii, 67.
- Include**, *v. t.* to conclude, close, end. Two G. V, iv, 160; T. & C. I, iii, 119.
- Inclusive**, *adj.* latent. A. W. I, iii, 217.
- Income**, *sb.* the coming in. Lucr. 334.
- Incontinent**, *adv.* immediately. As, V, ii, 36; R. 2, V, vi, 48; Oth. IV, iii, 11.
- Incontinently**, *adv.* immediately. Oth. I, iii, 305.
- Incony**, *adj.* dainty, delicate. L. L. L. III, i, 127, IV, i, 135.
- Incorporal**, *adj.* ethereal, immaterial. Ham. III, iv, 118.
- Incorporate**, *p. p.* closely united. J. C. I, iii, 135; Oth. II, i, 257.
- Incorpse**, *p. p.* made one body. Ham. IV, vii, 87.
- Incorrect**, *adj.* unsubdued, unsubmitive. Ham. I, ii, 95.
- Increase**, *sb.* produce. Tp. IV, i, 110; Cor. III, iii, 115. Offspring. T. A. V, ii, 192.
- Increaseful**, *adj.* prolific. Lucr. 958.
- Incredulous**, *adj.* incredible. Tw. N. III, iv, 75.
- Incursions**, *sb.* inroads into the enemy's country. T. & C. II, i, 29.
- Ind or Inde**, *sb.* India. Tp. II, ii, 56; L. L. L. IV, iii, 218; As, III, ii, 78.
- Indent**, *v. t.* to make terms, compound. 1 H. 4, I, iii, 87.
- Indent**, *sb.* indentation. 1 H. 4, III, i, 104.
- Indented**, *p. p.* sinuous. As, IV, iii, 111.
- Indenture**, *sb.* binding contract. John, II, i, 20; Ham. V, i, 106 *u.*
- Index**, *sb.* the table of contents, originally placed at the beginning of a book; hence, introduction, prologue. R. 3, II, ii, 149, IV, iv, 85; T. & C. I, iii, 343; Ham. III, iv, 52; Oth. II, i, 252.

GLOSSARY

- Indifferency**, *sb.* impartiality. John, II, i, 579. Moderate capacity, ordinary size. 2 H. 4, IV, iii, 21.
- Indifferent**, *adj.* ordinary, commonplace. T. of S. IV, i, 79; Ham. II, ii, 226; Impartial. R. 2, II, iii, 116; H. 8, II, iv, 17.
- Indifferent**, *adv.* tolerably, moderately, not exceptionally. Tw. N. I, iii, 126, v, 231; Ham. III, i, 122; Tim. I, i, 33.
- Indifferently**, *adv.* moderately, tolerably, impartially. H. 5, II, i, 58; Ham. III, ii, 35; T. A. I, i, 430; J. C. I, ii, 87; Cor. II, ii, 16.
- Indigest**, *sb.* a shapeless mass, chaos. John, V, vii, 26. *adj.* shapeless. Sonn. cxiv, 5.
- Indign**, *adj.* unworthy, disgraceful. Oth. I, iii, 273.
- Indirect**, *adj.* unjust, wrong. John, III, i, 275.
- Indirection**, *sb.* injustice, crooked policy. John, III, i, 276; J. C. IV, iii, 75. Indirect or oblique method. Ham. II, i, 66.
- Indirectly**, *adv.* wrongfully, unjustly. John, II, i, 49; H. 5, II, iv, 94; R. 3, IV, iv, 225; Sonn. lxvii, 7.
- Indistinguishable**, *adj.* mongrel, whose breed cannot be recognized. T. & C. V, i, 26.
- Indite**, blunder for "invite." 2 H. 4, II, i, 26; R. & J. II, iv, 124.
- Individable**. "Scene individable" is perhaps a play in which the unity of place is preserved. Ham. II, ii, 395.
- Indrenched**, *p. p.* drenched, overwhelmed. T. & C. I, i, 51.
- Indubitate**, *adj.* undoubted. L. L. I. IV, i, 65.
- Induction**, *sb.* beginning, introduction, groundwork. 1 H. 4, III, i, 2; R. 3, I, i, 32, IV, iv, 5.
- Indue**, *v. t.* to endow, affect, qualify. Oth. III, iv, 147; Ham. IV, vii, 180.
- Insurance**, *sb.* durance, imprisonment. H. 8, V, i, 122.
- Industriously**, *adv.* = on purpose (Lat. *de industria*).
- Inequality**, *sb.* inconsistency. M. for M. V, i, 65.
- Inexorable**, *adj.* that cannot be sufficiently execrated. M. of V. IV, i, 128.
- Infamelize**, *v. t.* to render infamous, defame. L. L. V, ii, 666.
- Infect**, *p. p.* infected. T. & C. I, iii, 187.
- Infection**, blunder for "affection." M. W. II, ii, 103; M. of V. II, ii, 114.
- Infer**, *v. t.* to allege, bring in as an argument. R. 3, III, v, 75, vii, 12, 32, IV, iv, 343, V, iii, 314; Tim. III, v, 72; 3 H. 6, II, ii, 44; John, III, i, 213.
- Infest**, *v. t.* to harass, vex. Tp. V, i, 246.
- Infinite**, *sb.* infinity. Two G. II, vii, 70; M. A. II, iii, 94; T. & C. II, ii, 29.
- Infinitive**, blunder for "infinite." 2 H. 4, II, i, 23.
- Inform**, *v. i.* to take shape. Mac. I, v, 30, II, i, 48. *v. t.* to form, fashion; hence, to inspire, animate. Cor. V, iii, 71.
- Informal**, *adj.* crazy, irrational. M. for M. V, i, 234.
- Information**, *sb.* informer, abstract for concrete. Cor. IV, vi, 54.
- Infusion**, *sb.* essential quality. Ham. V, ii, 117.
- Ingener**, *sb.* author, designer. Oth. II, i, 65.
- Ingenuous**, *adj.* delicately sensitive, intelligent. Ham. V, i, 242; Lear, IV, vi, 280.
- Ingenuously**, *adv.* ingenuously. Tim. II, ii, 221.
- Ingraft**, *p. p.* ingrafted, inveterate. Oth. II, iii, 132.
- Ingraffed**, *p. p.* firmly fixed, closely attached. Lear, I, i, 296.
- Ingrate**, *adj.* ungrateful. Tw. N. V, i, 107; John, V, ii, 151.
- Ingrateful**, *adj.* ungrateful. Tw. N. V, i, 71; Cor. II, ii, 30.
- Ingrossed**, *p. p.* enrolled. A. & C. III, vii, 36.
- Inhabit**, *v. i.* to dwell. Two G. IV, ii, 47; Mac. III, iv, 105.
- Inhabitable**, *adj.* uninhabitable. R. 2, I, i, 65.

GLOSSARY

- Inherit**, *v. t.* to possess. *TP.* IV, i, 154; *L. L. L.* IV, i, 20; *R.* 2, II, i, 83; *T. A.* II, iii, 3; *Lear*, IV, vi, 126. To cause to possess, put in possession. *R.* 2, I, i, 85. *v. i.* to take possession. *TP.* II, ii, 165.
- Inheritor**, *sb.* owner, possessor. *Ham.* V, i, 108.
- Inhooped**, *p. p.* enclosed or confined in a hoop, in which birds were made to fight. *A. & C.* II, iii, 39.
- Initiate**, *adj.* "initiate fear" is that which attends the beginning of a career of guilt. *Mac.* III, iv, 143.
- Injoined**, *p. p.* joined. *Oth.* I, iii, 35.
- Injurious**, *adj.* insulting. 2 *H.* 6, I, iv, 48; *Cor.* III, iii, 69; *Cym.* III, i, 46.
- Injury**, *sb.* insult. *M. N's D.* III, ii, 148.
- Inkhorn mate**, *sb.* a term of contempt applied to a bookish man. 1 *H.* 6, III, i, 99.
- Inkle**, *sb.* coarse tape. *L. L. L.* III, i, 132; *W. T.* IV, iv, 204; *Per.* V, prol. 8.
- Inland**, *adj.* belonging to the interior of the country; hence, civilized, refined. *As.* III, ii, 322. *adv.* inland bred = brought up in the interior; and so, cultivated. *As.* II, vii, 96.
- Inly**, *adj.* inward. Two *G.* II, vii, 18; 3 *H.* 6, I, iv, 171. *adv.* inwardly. *TP.* V, i, 200; *H.* 5, IV, chor. 24.
- Inn**, *sb.* a temporary residence. *R.* 2, V, i, 13.
- Innocence**, *sb.* stup'dity, idiocy. *Tim.* I, i, 198.
- Innocent**, *sb.* an idiot, fool. *A. W.* IV, iii, 175; *Lear*, III, vi, 7; *Per.* IV, iii, 17.
- Inquire**, *sb.* inquiry. *Ham.* II, i, 4; *Per.* III, prol. 22.
- Inquisition**, *sb.* inquiry. *TP.* I, ii, 35; *As.* II, ii, 20.
- Insane**, *adj.* maddening, causing insanity. *Mac.* I, iii, 84.
- Insanie**, *sb.* madness. *L. L. L.* V, i, 23.
- Insconce**, *v. t.* and *r.* See *Ensconce*.
- Insculped**, *p. p.* engraved, cut; "in-sculp'd upon" = cut in relief. *M.* of *V.* II, vii, 57.
- Insculpture**, *sb.* inscription. *Tim.* V, iv, 67.
- Inseparate**, *adj.* indissoluble. *T. & C.* V, ii, 146.
- Inset**, *v. t.* to set. 2 *H.* 4, I, ii, 16.
- Insinewed**, *p. p.* bound as by sinews. 2 *H.* 4, IV, i, 172.
- Insinuate**, *v. i.* to coax, wheedle, ingratiate oneself. *W. T.* IV, iv, 724; *R.* 3, I, iv, 146; *T. A.* IV, ii, 38; *R.* 2, IV, i, 165; *Cor.* II, iii, 96; *V. & A.* 1012. *v. t.* to suggest, hint. *L. L. L.* V, i, 22.
- Insinuating**, *adj.* plausible. *Oth.* IV, ii, 132.
- Insinuation**, *sb.* a flattering proposal. *John*, V, i, 68. **Intrusion**. *Ham.* V, ii, 59.
- Insisture**, *sb.* persistence. *T. & C.* I, iii, 87.
- Insociable**, *adj.* unsociable. *L. L. L.* V, i, 16, ii, 787.
- Instalment**, *sb.* installation. *R.* 3, III, i, 163. Perhaps = stall. *M. W.* V, v, 61.
- Instance**, *sb.* motive. *H.* 5, II, ii, 119; *R.* 3, III, ii, 25; *Ham.* III, ii, 177. **Proof**, evidence. *M. A.* II, ii, 37; *C. of E.* I, i, 65; 2 *H.* 6, III, ii, 159; *R.* 3, III, ii, 25; 2 *H.* 4, III, i, 103; Two *G.* II, vii, 70; *M.* for *M.* IV, iii, 126; *J. C.* IV, ii, 16; *T. & C.* I, iii, 77, V, ii, 151; *Luer.* 1511. **Example**. Two *N.* IV, iii, 12; *Ham.* IV, v, 159. **Anything** given in proof, a sentence. *M. A.* V, ii, 66; *As.* II, vii, 156.
- Instant**, *adj.* instantaneous. *Ham.* I, v, 1.
- Instant**, *adv.* immediately. *Tim.* II, ii, 230; *Ham.* I, v, 94.
- Instrument**, *sb.* agent, tool. *Mac.* III, i, 80.
- Insufficiency**, *sb.* insufficiency. *W. T.* I, i, 14.
- Insufficiency**, *sb.* defect. *Sonn.* cl. 2.
- Insult** on = triumph insolently over. *T. A.* III, ii, 71.
- Insultment**, *sb.* insult, triumph over an enemy. *Cym.* III, v, 141.

GLOSSARY

- Insuppressive, *adj.* that cannot be suppressed. J. C. II, i, 134.
- Integrity, *sb.* soundness, solidarity. Cor. III, i, 159.
- Intellect, *sb.* signification; and, perhaps, signature. L. L. I. IV, ii, 127.
- Intelligencer, *sb.* informer, agent, go-between. R. 3, IV, iv, 71; 2 H. 4, IV, ii, 20.
- Intelligencing, *adj.* conveying intelligence, acting as go-between. W. T. II, iii, 68.
- Intelligent, *adj.* bearing intelligence, giving information. W. T. I, ii, 378; Lear, III, i, 25, v, 10, vii, 11.
- Intemperance, *sb.* want of restraint, licentiousness. 1 H. 4, III, ii, 156; Mac. IV, iii, 66.
- Intend, *v. t.* to direct. A. & C. V, ii, 200; Per. I, ii, 116. To mean. A. & C. II, ii, 44; 2 H. 4, IV, i, 166. To pretend. M. A. II, ii, 32; T. of S. IV, i, 187; R. 3, III, v, 8, vii, 45; Tim. II, ii, 210; Lucr. 121. To design, purpose. Sonn. xxvii, 6.
- Intention, *sb.* intention, design. As. I, i, 120; Oth. IV, ii, 202; V. & A. 222. Aim; the main intendment = the chief attack. H. 5, I, ii, 144.
- Intenable, *adj.* incapable of retaining. A. W. I, iii, 193.
- Intention, *sb.* aim, bent. M. W. I, iii, 73; W. T. I, ii, 138.
- Intently, *adv.* intently, attentively. Oth. I, iii, 155.
- Interchangeably, *adv.* reciprocally. R. 2, I, i, 146, V, ii, 98.
- Interdiction, *sb.* condemnation. Mac. IV, iii, 107.
- Interested, *p. p.* interested. Lear, I, i, 84.
- Interest, *sb.* right, claim. John, V, ii, 89, 165; 1 H. 4, III, ii, 98; Lucr. 1067, 1619, 1797; Sonn. xxi, 7.
- Inter'gatory, *sb.* interrogatory. M. of V. V, i, 298, n.; A. W. IV, iii, 171.
- Interjoin, *v. t.* to intermarry. Cor. IV, iv, 22.
- Intermission, *sb.* pause, delay, interruption. M. of V. III, ii, 200; As. II, vii, 32; Mac. IV, iii, 232; Lear, II, iv, 32.
- Intermissive, *adj.* intermitted, interrupted. 1 H. 6, I, i, 88.
- Interpret, *v. t.* to speak for the puppet in the dumb show. See note on T. of S. I, i, 37; cf. Two G. II, i, 85-86; Ham. III, ii, 240; Lucr. 1325.
- Interrogatory, *sb.* a question to be answered on oath. John, III, i, 147.
- Intertissued, *p. p.* woven into the tissue. H. 5, IV, i, 258.
- Intervallums, *sb.* intervals. 2 H. 4, V, i, 78.
- Intil, *prep.* into. Ham. V, i, 73.
- Intitled or intitled, *p. p.* having a title or claim. L. L. L. V, ii, 800; Lucr. 57. See note.
- Into, *prep.* unto. A. W. I, iii, 245; Tw. N. V, i, 78; H. 5, I, ii, 102, II, ii, 173.
- Intreasured, *p. p.* stored up. 2 H. 4, III, i, 85.
- Intrenchant, *adj.* that cannot be cut, invulnerable. Mac. V, viii, 9.
- Intrine, *adj.* tightly drawn. Lear, II, ii, 70.
- Intrinsicate, *adj.* tightly drawn, or perhaps, intricate. A. & C. V, ii, 302.
- Intrude, *v. t.* to make intrusion into. Lucr. 848.
- Invasive, *adj.* invading. John, V, i, 69.
- Invectively, *adv.* reproachfully, abusively. As. II, i, 58.
- Invention, *sb.* imagination. M. for M. II, iv, 3. Falsehood. A. W. I, iii, 164.
- Premeditated device. 1 H. 6, III, i, 5.
- Inventorially, *adv.* after the manner of an inventory. Ham. V, ii, 113.
- Investing, *p. p.* enveloping, enwrapping. H. 5, IV, chor. 26.
- Investments, *sb.* dress, apparel. 2 H. 4, IV, i, 45; Ham. I, iii, 128.
- Invised, *adj.* not visible, inscrutable. Comp. 212.
- Inviting, *sb.* invitation. Tim. III, vi, 10.
- Invocate, *v. t.* to invoke. R. 3, I, ii, 8; 1 H. 6, I, i, 52.
- Inward, *adj.* intimate. R. 3, III, iv, 8. Private, secret. L. L. L. V, i, 83; M. A. IV, i, 11.
- Inward, *sb.* inside. Sonn. cxxviii, 6. An intimate. M. for M. III, ii, 122.

GLOSSARY

Inward, *adv.* inwardly. M. of V. III, ii, 86; Ham. IV, iv, 28.
 Inwardness, *sb.* intimacy. M. A. IV, i, 245.
 Irk, *v. t.* to vex, annoy; used impersonally. As, II, i, 22; 1 H. 6, I, iv, 105; 3 H. 6, II, ii, 6.
 Iron, *sb.* armour. A. & C. IV, iv, 3.
 Iron-witted, *adj.* dull-witted. R. 3, IV, ii, 28.
 Irregularous, *adj.* disorderly, lawless. Cym. IV, ii, 316.
 Issued, *p. p.* descended. Tp. I, ii, 59.
 It, *poss. pron.* its. Tp. II, i, 163; W. T. II, iii, 177; H. 5, V, ii, 40; Ham. I, ii, 216; A. & C. II, vii, 43, &c.
 Itch, *sb.* ringworm. A. & C. III, xiii, 7.
 Iterance, *sb.* repetition. Oth. V, ii, 153.
 Iteration, *sb.* repetition. 1 H. 4, I, ii, 88; T. & C. III, ii, 172.
 I wis, *adv.* truly, certainly. M. of V. II, ix, 68; R. 3, I, iii, 102.

JACK, *sb.* the small bowl aimed at in the game of bowls. Cym. II, i, 2. A term of contempt for a paltry fellow. T. of S. II, i, 157, 280; Tp. IV, i, 197; 1 H. 4, V, iv, 138; R. 3, I, iii, 53, 72; R. & J. II, iv, 148; A. & C. III, xiii, 93, 103. The figure which struck the bell in old clocks. R. 2, V, v, 60; R. 3, IV, ii, 118.

Jack-a-Lent, *sb.* a rag doll, thrown at in Lent. M. W. III, iii, 22, V, v, 123.

Jack guardant. A ascally sentinel. Cor. V, ii, 60.

Jacks, *sb.* the keys of a virginal. Sonn. cxviii, 5, 13. Drinking vessels. T. of S. IV, i, 43.

Jacksauce. A saucy Jack. H. 5, IV, vii, 137.

Jacob's staff. *See* note on M. of V. II, v, 35.

Jade, *sb.* a dull horse. T. of S. I, ii, 245, II, i, 200; M. A. I, i, 123; J. C. IV, ii, 26.

Jade, *v. t.* to play the jade with, run away with. Tw. N. II, v, 146. To drive like a jade. A. & C. III, i, 34. To

treat with contempt. H. 8, III, ii, 280.

Jaded, *p. p.* worn out. 2 H. 6, IV, i, 52.

Jar, *sb.* a tick of the clock. W. T. I, ii, 42. Quarrel. 1 H. 6, I, i, 44; V. & A. 100.

Jar, *v. t.* to tick. R. 2, V, v, 51. *v. i.* to quarrel. 1 H. 6, III, i, 70; T. A. II, i, 103.

Jaunce, *v. t.* to fret a horse so as to make him prance. R. 2, V, v, 94.

Jaunt, *sb.* a prancing. R. & J. II, v, 26. *See* note.

Jauncing, *pr. p.* prancing. R. & J. II, v, 52.

Jay, *sb.* used for a loose woman. M. W. III, iii, 35; Cym. III, iv, 47.

Jealous, *adj.* suspicious. J. C. I, ii, 71; R. & J. V, iii, 33; Oth. III, iii, 157.

Jealoushood, *sb.* *See* note on R. & J. IV, iv, 13.

Jealousy, *sb.* suspicion. Lucr. 1516; Ham. II, ii, 113, IV, v, 19; Mac. IV, iii, 29.

Jennet, *sb.* a small Spanish mare. V. & A. 260.

Jerk, *sb.* sally, short witticism. L. L. L. IV, ii, 119.

Jerkin, *sb.* jacket. Tp. IV, i, 236; T. & C. III, iii, 264.

Jesses, *sb.* the straps by which the legs of a hawk were fastened to the falconer's wrist. Oth. III, iii, 265.

Jest, *v. i.* to play a part in a masque. R. 2, I, iii, 95.

Jet, *v. t.* to strut with head erect. Tw. N. II, v, 29; Cym. III, iii, 5; Per. I, iv, 26. To encroach. R. 3, II, iv, 51; T. A. II, i, 64.

Jew, *sb.* probably a colloquial abbreviation of "jewel." L. L. L. III, i, 128; M. N's D. III, i, 85.

Jig, *sb.* a merry dance. M. A. II, i, 62; Tw. N. I, iii, 121. A ludicrous ballad or farce. Ham. II, ii, 494.

Jig, *v. i.* to walk as one that dances a jig. Ham. III, i, 144. To write jigs or doggerel ballads. J. C. IV, iii, 135. To sing like the tune of a jig. L. L. L. III, i, 10.

GLOSSARY

- Jig-maker**, *sb.* a composer of jigs. Ham. III, ii, 120.
- Joan**, old. The name of a hawk. 2 H. 6, II, i, 4.
- John-a-dreams**. John o' dreams, John the Dreamer. Ham. II, ii, 562.
- John Drum's entertainment** = a sound thrashing. A. W. III, vi, 33 n.
- Joinder**, *sb.* joining. Tw. N. V, i, 151.
- Joined-stool**, *sb.* a joint-stool, a folding stool. 1 H. 4, II, iv, 369; 2 H. 4, II, iv, 237; T. of S. II, i, 197.
- Joint**, *v. i. & t.* to unite, join. A. & C. I, ii, 89; Cym. V, iv, 141, v, 438.
- Jointress**, *sb.* a widow with a jointure, a dowager. Ham. I, ii, 9.
- Joint-ring**, *sb.* a split-ring, gimmal-ring, of which the two halves were made to fit very closely; a token of troth-plight. Oth. IV, iii, 71.
- Joint-stool**, *sb.* a folding stool. R. & J. I, v, 5; Lear. III, vi, 51.
- Jolt-head**, *sb.* blockhead. Two G. III, i, 285; T. of S. IV, i, 150.
- Jordan**, *sb.* a chamber-pot. 1 H. 4, II, i, 18; 2 H. 4, II, iv, 33.
- Joul**, *v. t.* to knock, dash. A. W. I, iii, 52; Ham. V, i, 76.
- Journal**, *adj.* diurnal, daily. M. for M. IV, iii, 84; Cym. IV, ii, 10.
- Journey-bated**, *adj.* tired with marching. 1 H. 4, IV, iii, 26.
- Jovial**, *adj.* Jove-like. Cym. IV, ii, 312.
- Joy**, *v. t.* to gladden. R. 3, I, ii, 219. To enjoy. R. 2, V, vi, 26. *v. i.* to be glad. R. 2, II, iii, 15, V, iii, 95; 1 H. 4, II, i, 11. To have delight. R. 3, IV, iv, 93; R. & J. II, ii, 116.
- Judgement**, *sb.* judgment-day. Sonn. lv, 13.
- Judicious**, *adj.* judicial. Cor. V, vi, 127.
- Jump**, *sb.* hazard. A. & C. III, viii, 6.
- Jump**, *v. i.* to agree. Tw. N. V, i, 244; R. 3, III, i, 11; Oth. I, iii, 5. *v. t.* to hazard, risk. Mac. I, vii, 7; Cym. V, iv, 181. To expose to risk. Cor. III, i, 154.
- Jump**, *adv.* just, exactly. Ham. I, i, 65, V, ii, 367; Oth. II, iii, 374.
- Junkets**, *sb.* sweetmeats. T. of S. III, ii, 244.
- Just**, *sb.* a tilt, tournament. R. 2, V, ii, 52. *v. i.* to tilt. Per. II, i, 108. *adv.* exactly, punctually. M. for M. III, i, 68, V, i, 200; M. A. II, i, 23; Sonn. cix, 7.
- Justicer**, *sb.* justice, judge. Lear. III, vi, 21, 55, IV, ii, 79; Cym. V, v, 214.
- Justify**, *v. t.* to prove. Tp. V, i, 128.
- Justling**, *adj.* jostling. 1 H. 4, IV, i, 18.
- Jutty**, *sb.* projection. Mac. I, vi, 6.
- Jutty**, *v. t.* to project over. II. 5, III, i, 13.
- Juvenal**, *sb.* a youth. L. L. L. I, ii, 8, III, i, 61; M. N's D. III, i, 85; 2 H. 4, I, ii, 18.
- KAM**, *adj.* crooked, awry. Cor. III, i, 304.
- Kecksies**, *sb.* hemlock and similar plants with holiow stalks. II. 5, V, ii, 52.
- Keech**, *sb.* a round lump of tallow or fat. II. 8, I, i, 55; cf. 1 H. 4, II, iv, 221.
- Keel**, *v. t.* to stir or skim, to cool. L. L. V, ii, 907, 916, n.
- Keep**, *sb.* keeping, custody. T. of S. I, ii, 115.
- Keep**, *v. i.* to live, dwell. T. & C. IV, v, 278; 1 H. 6, III, i, 47; 1 H. 4, I, iii, 244; R. & J. III, ii, 74; T. A. V, ii, 5. To keep one's house = to keep within doors. Tim. III, iii, 41; Mac. V, iv, 9; Ham. II, i, 8; M. of V. III, iii, 19. *v. r.* to restrain oneself. Two G. IV, iv, 10.
- Keeping**, *sb.* maintenance. As. I, i, 8.
- Keisar**, emperor. M. W. I, iii, 9.
- Ken**, *sb.* perception, sight, view. 2 H. 4, IV, i, 151; 2 H. 6, III, ii, 113; Cym. III, vi, 6.
- Ken**, *v. t.* to discern, know. 2 H. 6, III, ii, 101; T. & C. IV, v, 14; M. W. I, iii, 35.
- Kendal green**, *sb.* a dark green cloth made at Kendal. 1 H. 4, II, iv, 215, 225.
- Kennel**, *sb.* channel, ditch. 2 H. 6, IV, i, 71.

GLOSSARY

- Kerchief**, *sb.* originally a covering for the head, a handkerchief. M. W. III, iii, 50, IV, ii, 60; J. C. II, i, 315.
- Kern**, *sb.* a light armed foot-soldier of Ireland and the Western Isles. R. 2, II, i, 156; Mac. I. ii, 13, 30, V, vii, 17; 2 H. 6, III, i, 310, 361, 367; H. 5, III, vii, 52.
- Kersey**, *sb.* coarse woollen cloth. M. for M. I, ii, 33; T. of S. III, ii, 63.
- Kettle**, *sb.* a kettle-drum. Ham. V, ii, 267.
- Key**, *sb.* a tuning key. Tp. I, ii, 83. Tone of voice. C. of E. V, i, 309.
- Key-cold**, *adj.* cold as a key. R. 3, I, ii, 5; Lucr. 1774.
- Kibe**, *sb.* a chilblain on the heel. Tp. II, i, 267; Ham. V, i, 137; Lear, I, v, 8.
- Kickat**, *v. t.* to spurn, scorn. Cor. II, ii, 122.
- Kickshaws**, *sb.* trifles, fancy dishes. Tw. N. I, iii, 108; 2 H. 4, V, i, 27.
- Kicky-wicky**, *sb.* a darling; a pet term for wife or mistress. A. W. II, iii, 273.
- Kid-fox**, *sb.* a fox cub. M. A. II, iii, 38.
- Kill!** the cry of troops when charging the enemy. Cor. V, vi, 131; Lear, IV, vi, 188; V. & A. 652.
- Killen**, *v. t.* to kill. Per. II, prol. 20.
- Killingworth**. Kenilworth. 2 H. 6, IV, iv, 39, 44.
- Kiln-hole**, *sb.* the fireplace of a kiln. M. W. IV, ii, 48; W. T. IV, iv, 241.
- Kin**, *adj.* akin, related. M. for M. II, iv, 113; 2 H. 4, II, ii, 167.
- Kind**, *sb.* nature. As, IV, iii, 59; T. A. II, i, 116, iii, 281; J. C. I, iii, 64; A. & C. V, ii, 261; Lucr. 1147, 1242; M. of V. I, iii, 80. Stock, family. Two G. II, iii, 2. *adj.* natural. Lucr. 1423. *adv.* kindly. Tim. I, ii, 219.
- Kindle**, *v. t.* to incite. As, I, i, 153. To bring forth young. As, III, ii, 317.
- Kindless**, *adj.* unnatural. Ham. II, ii, 575.
- Kindlier**, *adv.* more naturally. Tp. V, i, 24.
- Kindly**, *adj.* natural, seasonable. M. A. IV, i, 73; As, II, iii, 53; 2 H. 4, IV, v, 84. *adv.* naturally, in a natural manner. R. & J. II, iv, 54; T. of S. ind. I, 64.
- Kingdomed**, *p. p.* like a kingdom. T. & C. II, iii, 170; cf. J. C. II, i, 68.
- Kinged**, *p. p.* furnished with a king, ruled. John, II, i, 371; H. 5, II, iv, 26. Made a king. R. 2, V, v, 36.
- Kingly**, *adv.* royally. Sonn. cxiv, 10.
- Kingly-poor**, *adj.* poor for a king. L. L. I. V, ii, 269.
- King's ring**. See note on H. 8, V, ii, 102.
- Kirtle**, *sb.* a jacket, with petticoat attached. 2 H. 4, II, iv, 264.
- Kissing-comfits**, *sb.* comfits for sweetening the breath. M. W. V, v, 19.
- Kitchen**, *v. t.* to entertain in the kitchen. C. of E. V, i, 414.
- Knack**, *sb.* a knick-knack, trifle. M. N's D. I, i, 34; W. T. IV, iv, 341, 420.
- Knap**, *v. t.* to gnaw, nibble. M. of V. III, i, 9. To rap. Lear, II, iv, 123.
- Knave**, *sb.* a lad, servant. J. C. IV, iii, 239; M. W. III, v, 87; Lear, I, iv, 42, &c.
- Knee**, *v. t.* to go on one's knees. Cor. V, i, 5. To kneel before. Lear, II, iv, 213.
- Knight**, *sb.* a female votary. A. W. I, iii, 106; M. A. V, iii, 13.
- Knit**, *sb.* texture or pattern in knitting. T. of S. IV, i, 80.
- Knock it**, *v. i.* to strike up, of a band of musicians. H. 8, I, iv, 108.
- Knolled**, *p. p.* tolled. As, II, vii, 114, 121; Mac. V, viii, 50.
- Knot**, *sb.* used of folded arms. Tp. I, ii, 224; Tit. III, ii, 4. A plot or bed in a garden. R. 2, III, iv, 46. A gathering or small group of persons. M. W. III, ii, 43, IV, ii, 103; J. C. III, i, 118.
- Knot-grass**, *sb.* the plant *polygonum aviculare*, which was supposed to have the power of checking growth. M. N's D. III, ii, 329.
- Knotty-pated**, *adj.* thick headed. 1 H. 4, II, iv, 220.
- Know**, *v. t.* examine, take cognizance of. M. for M. II, i, 8, 22.

GLOSSARY

- Knowing, *sb.* knowledge. Ham. V, ii, 44; Tim. III, ii, 66. Experience. Mac. II, iv, 4; Cym. I, iv, 26, II, iii, 97.
- Known, *p. p.* been acquainted. A. & C. II, vi, 83; Cym. I, iv, 32.
- LABOURSOME, *adj.* laborious, elaborate. Ham. I, ii, 59; Cym. III, iv, 163.
- Labras. Lips; Pistol's Spanish. M. W. I, i, 147.
- Lace, *v. t.* to adorn, as with embroidery. Mac. II, iii, 111; Cym. II, ii, 22; Sonn. lxvii, 4.
- Lackey, *sb.* running footman, valet. A. W. IV, iii, 269; H. 5, IV, i, 268; Lucr. 967. *v. t.* to be in attendance on. A. & C. I, iv, 46.
- Laced mutton, *sb.* a cant name for a courtesan. Two G. I, i, 94.
- Lade, *v. t.* to empty, drain. 3 H. 6, III, ii, 139.
- Lady-smock, *sb.* the plant *cardamine pratensis*. L. L. L. V, ii, 882.
- Lag, *sb.* the lowest class. Tim. III, vi, 80. *adv.* late. R. 3, II, i, 90. *adj.* lag of = loitering behind. Lear, I, ii, 6.
- Lag-end, *sb.* the fag-end, last part, dregs. 1 H. 4, V, i, 24; H. 8, I, iii, 35.
- Laid, *p. p.* waylaid. 2 H. 6, IV, x, 4. Folded. 2 H. 4, V, i, 82.
- Lakin. Ladykin or little lady. Tp. III, iii, 1; M. N's D. III, i, 12.
- Lame, *adj.* used figuratively in Sonn. xxxvii, 3. lxxxix, 3.
- Lampass, *sb.* a swelling of the bars of the palate in horses. T. of S. III, ii, 48.
- Land, *sb.* lawn. Tp. IV, i, 130. See Laund.
- Land-damn, *v. t.* abuse with rancour. A corruption in W. T. II, i, 143. See note.
- Land-rakers, *sb.* vagabonds. 1 H. 4, II, i, 70.
- Languish, *sb.* a lingering malady. R. & J. I, ii, 48; A. & C. V, ii, 42.
- Languishing, *sb.* lingering disease. A. W. I, iii, 220.
- Lank, *v. i.* to grow thin. A. & C. I, iv, 71.
- Lantern, *sb.* a turret pierced by windows. See note on R. & J. V, iii, 84.
- Lap, *v. t.* to wrap. R. 3, II, i, 115; Mac. I, ii, 55; Cym. V, v, 360.
- Lapse, *sb.* slip, error. A. W. II, iii, 161. *v. i.* to fall away, especially from truth. Cor. V, ii, 19; Cym. III, vi, 12.
- Lapsed, *p. p.* caught, surprised. Tw. N. III, iii, 36. Fallen. Ham. III, iv, 107. "Lapsed in time and passion" may mean fallen away from his duty by neglecting opportunity and indulging passion.
- Lapwing, *sb.* female plover, peewit. M. A. III, i, 24; M. for M. I, iv, 32.
- Lard, *v. t.* to garnish. Ham. IV, v, 36, V, ii, 20; T. & C. V, i, 55. To fatten. H. 5, IV, vi, 8; 1 H. 4, II, ii, 105; Tim. IV, iii, 12.
- Large, *adj.* free; and so, gross, licentious. R. & J. II, iv, 93; Mac. III, iv, 11; M. A. II, iii, 181, IV, i, 51.
- Large-handed, *adj.* grasping. Tim. IV, i, 11.
- Largess, *sb.* bounty, present. R. 2, I, iv, 44; Mac. II, i, 14.
- Las-lorn, *adj.* forsaken by his mistress. Tp. IV, i, 68.
- Last. In the last = at last. Cor. V, vi, 42.
- Latch, *v. t.* to catch, lay hold of. Mac. IV, iii, 195; Sonn. cxiii, 6; Tw. N. III, iii, 36. In M. N's D. III, ii, 36, it seems to mean to take or hold as by a spell or charm; or perhaps, to close. For the sense of "smear, anoint," there appears to be no evidence.
- Late, *adj.* lately appointed. H. 5, II, ii, 61. Recent. Tp. V, i, 145. *adv.* = lately, recently. R. 3, III, i, 99; 3 H. 6, II, v, 93; Lucr. 1801.
- Lated, *p. p.* belated, benighted. Mac. III, iii, 6; A. & C. III, ii, 3.
- Lath, *sb.* sword of lath or wood. T. A. II, i, 41.
- Latten, *sb.* a mixed metal, made of copper and calamine. M. W. I, i, 146. It is

GLOSSARY

- also used of tinned iron plates and in Cornwall for tin itself.
- Laud**, *sb.* praise, glory. 2 H. 4, IV, v, 236; T. & C. III, iii, 179. *v. t.* to praise. 1 H. 4, III, iii, 190; Cym. V, v, 474.
- Laund**, *sb.* lawn, glade. 3 H. 6, III, i, 2; V. & A. 813.
- Launder**, *v. t.* to wash. Comp. 17.
- Lavish**, *adj.* licentious. 2 H. 4, IV, iv, 64.
- Lavishly**, *adv.* licentiously, arbitrarily. 2 H. 4, IV, ii, 57.
- Lavolt**, *sb.* a dance by two persons, consisting chiefly of lofty bounds, and whirling round; a kind of waltz. T. & C. IV, iv, 85.
- Lavolta**, *sb.* See Lavolt. H. 5, III, v, 33.
- Law-days**, *sb.* court-days, when the judges sit. Oth. III, iii, 144.
- Lawnd**, *sb.* a glade. V. & A. 813.
- Lay**, *sb.* a wager, stake. 2 H. 6, V, ii, 27; Oth. II, iii, 313. *v. t.* to lay on (of painter's colours). Sonn. ci, 7.
- Lay apart**. Ignore. A. & C. III, xiii, 26.
- Lay at host**. Be lodged or stored. C. of E. V, i, 409. See Host, *v. t.*
- Lay by**. Stand still; a phrase borrowed from sailors. 1 H. 4, I, ii, 34.
- Layer up**. H. 5, V, ii, 228. See Lay up.
- Lay for**. To lay out for, venture for, strive to win. Tim. I, v, 115.
- Lay up**. To fold up and put away. 2 H. 4, V, i, 82; cf. H. 5, V, ii, 228.
- Lazar**, *sb.* a leper. H. 5, I, i, 15.
- Lazar-like**, *adj.* leprous. Ham. I, v, 72.
- Leading**, *sb.* generalship. 1 H. 4, IV, iii, 17.
- Leaguer**, *sb.* camp. A W. III, vi, 12.
- Lean-looking**, *adj.* lean-looking. R. 2, II, iv, 11.
- Lean-witted**, *adj.* empty headed. R. 2, II, i, 115.
- Leaping-house**, *sb.* brothel. 1 H. 4, I, ii, 8.
- Learn**, *v. t.* to teach. T. A. II, iii, 143; Oth. I, iii, 183.
- Learnedly**, *adj.* technically. H. 8, II, i, 28.
- Leas**, *sb.* fields of arable land. Tp. IV, i, 60; H. 5, V, i, 44; Tim. IV, iii, 193.
- Leasing**, *sb.* lying, falsehood. Tw. N. I, v, 91; Cor. V, ii, 22.
- Leather-coats**, *sb.* golden russetings; a kind of apple. 2 H. 4, V, iii, 41.
- Leave**, *v. t.* to part with. Two G. IV, iv, 70; M. of V. V, i, 172; Ham. III, iv, 91. *v. i.* To cease. Ham. III, ii, 169; Per. II, i, 42; Two G. III, i, 182; 1 H. 6, I, iv, 81; 2 H. 6, III, ii, 333; H. 8, IV, ii, 94; T. A. I, i, 424; T. & C. V, i, 92; V. & A. 899; Lucr. 148.
- Leave**, *sb.* permission, license, liberty. 3 H. 6, III, ii, 34; V. & A. 568; Ham. I, ii, 56, III, ii, 309. By your leave.
- Lear**, IV, vi, 261. Give us leave = withdraw. Two G. III, i, 1.
- Leavened**, *adj.* well made up. M. for M. I, i, 52.
- Lecch**, *sb.* a physician. Tim. V, iv, 84.
- Lecr**, *sb.* complexion. As, IV, i, 60; T. A. IV, ii, 119.
- Leese**, *v. t.* to lose. Sonn. v, 14.
- Leet**, *sb.* a manor court. T. of S. ind. II, 85. The half-yearly session of the court. Oth. III, iii, 144.
- Leg**, *sb.* a bow. A W. II, ii, 10; R. 2, III, iii, 175; Cor. II, i, 77; 1 H. 4, II, iv, 377; H. 8, I, iii, 11; Tim. I, ii, 235.
- 'Lege**, *v. t.* to allege. T. of S. I, ii, 28.
- Legerity**, *sb.* lightness, nimbleness, activity. H. 5, IV, i, 23.
- Leiger**, *sb.* an ambassador. M. for M. III, i, 60.
- Leisure**, *sb.* time at one's own disposal. R. 2, I, i, 5; R. 3, V, iii, 97, 238. By my good leisure = by the good use of my time with him. M. for M. III, ii, 231.
- Leman**, *sb.* a paramour. M. W. IV, ii, 146; Tw. N. II, iii, 24; 2 H. 4, V, iii, 46.
- Lendings**, *sb.* superfluous ornaments.

GLOSSARY

- Lear**, III, iv, 107. **Loans**. R. 2, I, i, 89.
- Length**, *sb.* delay, protraction. A. & C. IV, xiv, 46. *v. t.* to lengthen. Pass. P. 210.
- Lenten**, *adj.* meagre, scanty; like a dinner in Lent. Ham. II, ii, 314; Tw. N. I, v, 8.
- L'envoy**, *sb.* the epilogue, concluding stanza of a ballade or short poem. L. L. L. III, i, 72, 73, &c.
- Lesson**, *v. t.* to teach, instruct. Two G. II, vii, 5; R. 3, I, iv, 237; Cor. II, iii, 174.
- Let**, *v. t.* to hinder. Ham. I, iv, 85; Tw. N. V, i, 241; Lucr. 328. To detain. W. T. I, ii, 41. To forbear. Lucr. 10. *p. p.* caused. Ham. IV, vi, 11. *sb.* hindrance, impediment. H. 5, V, ii, 65; Lucr. 330, 646. R. & J. II, ii, 69.
- Let-alone**, *sb.* hindrance, prohibition. Lear, V, iii, 80.
- Lethe**, *sb.* oblivion. Tw. N. IV, i, 61; A. & C. II, vii, 106. Death. J. C. III, i, 207.
- Level**, *sb.* aim, line of fire. W. T. II, iii, 6, III, ii, 79; H. 8, I, ii, 2; R. & J. III, iii, 103; Comp. 309; Sonn. cxvii, 11. Purpose. A. W. II, i, 155. *v. i.* to aim. R. 3, IV, iv, 202; Sonn. cxxi, 9; Comp. 22, 282. To guess. M. of V. I, ii, 34; A. & C. V, ii, 333. To be on the same level. Oth. I, iii, 239. *adj.* even, impartial. 2 H. 4, II, i, 109. *adv.* evenly. Tw. N. II, iv, 30.
- Lewd**, *adj.* base, vile. R. 2, I, i, 90; 1 H. 4, III, ii, 13; R. 3, I, iii, 61.
- Lewdly**, *adv.* wickedly, mischievously. 2 H. 6, II, i, 162; 1 H. 4, II, iv, 412.
- Lewdster**, *sb.* a libertine. M. W. V, iii, 21.
- Lewd-tongued**, *adj.* foul-spoken. W. T. II, iii, 171.
- Liable**, *adj.*, subject, inclined. John, II, i, 490, IV, ii, 226, V, ii, 101; J. C. I, ii, 199, II, ii, 104.
- Libbard**, *sb.* a leopard. L. L. L. V, ii, 544.
- Liberal**, *adj.* licentious. M. A. IV, i, 91; Ham. IV, vii, 171; Oth. II, i, 162, III, iv, 35, V, ii, 223; 1 H. 6, V, iv, 82. Liberal conceit = elaborate design. Ham. V, ii, 150. *adv.* liberal-conceited = elaborately designed. Ham. V, ii, 158.
- Liberty**, *sb.* libertinism, licentiousness. Tim. IV, i, 25; Ham. II, i, 24, 32; Sonn. xli, 1. Liberties of sin = licentious actions. C. of E. I, ii, 102, and note.
- Lictor**, *sb.* a beadle. A. & C. V, ii, 213.
- Lid**, *sb.* eye, eyelid. Ham. I, ii, 70.
- Lie**, *v. i.* to lodge, dwell. Two G. IV, ii, 132; M. W. II, i, 160; 1 H. 6, II, ii, 41; R. 3, V, ii, 11; Oth. III, iv, 1; Cor. IV, iv, 8; Lucr. 256.
- Lief**, *adj.* dear. To have as lief = to hold as dear. Had as lief = would as willingly. M. W. IV, ii, 99; M. A. II, iii, 76.
- Lifest**, *adj.* dearest. 2 H. 6, I, i, 28, III, i, 164.
- Lieger**, *sb.* an ambassador. Cym. I, v, 80.
- Lien**, *p. p.* of lie. John, IV, i, 50; Per. III, ii, 90.
- Lieu**. In lieu of = in return for. Tp. I, ii, 123; M. of V. IV, i, 405; John, V, iv, 44.
- Lieutenantry**, *sb.* lieutenancy. Oth. II, i, 170. On lieutenantry = by proxy. A. & C. III, ii, 39.
- Life**. O'life = on my life, as my life, in faith. W. T. IV, iv, 255.
- Lifter**, *sb.* a thief. T. & C. I, ii, 112.
- Lig**, *v. i.* to lie. H. 5, III, ii, 109.
- Light**, *v. i.* To alight, dismount. R. 2, I, i, 82; J. C. V, iii, 31. *p. p.* lighted. Per. IV, ii, 71.
- Light**, *adj.* wanton. L. L. L. II, i, 198. For the various quibbling uses of the word see L. L. L. V, ii, 15 n.; M. of V. II, vi, 42 n., V, i, 129; M. A. III, iv, 32. To set light = to underrate. Sonn. lxxxviii, 1.
- Light**, *adv.* readily, nimbly. T. & C. I, ii, 8.

GLOSSARY

- Light of ear = credulous of gossip. Lear, III, iv, 91.
- Lighten, *v. t.* to enlighten. 2 H. 4, II, i, 187.
- Lightly, *adv.* easily, readily. C. of E. IV, iv, 5; H. 5, II, ii, 89. Usually. R. 3, III, i, 94.
- Lightness, *sb.* levity, wantonness. A. & C. I, iv, 25.
- Light o' love. The name of a tune. Two G. I, ii, 83; M. A. III, iv, 38.
- Like, *v. t.* to please. Two G. IV, ii, 56; Ham. II, ii, 80, V, ii, 257; R. 3, III, iv, 51; H. 5, III, prol. 32. To compare, liken. 2 H. 4, II, i, 86; 1 H. 6, IV, vi, 48.
- Like, *adv.* as. Tp. III, iii, 66; C. of E. I, i, 83; H. 5, II, ii, 183; Cym. III, iii, 41.
- Likelihood, *sb.* sign, indication. R. 3, III, iv, 57; A. W. I, iii, 114.
- Likely, *adv.* probably. 2 H. 4, I, iii, 63.
- Like well, *v. i.* to be in good liking, good condition. 2 H. 4, III, ii, 83.
- Liking, *sb.* condition of body. M. W. II, i, 50; 1 H. 4, III, iii, 5.
- Limbec, *sb.* an alembic or retort. Mac. I, vii, 67; *see* note; Sonn. cxix, 2.
- Limber, *adj.* untrustworthy, unstable.
- Limb-meal, *adv.* limb by limb, piece-meal. Cym. II, iv, 147.
- Limbo, *sb.* a region bordering on hell. A. W. V, iii, 256; T. A. III, i, 149. Used for a prison. C. of E. IV, ii, 32.
- Limbo Patrum was the place where the souls of the fathers of the Old Testament remained till Christ's descent into Hell. H. 8, V, iv, 61.
- Lime, *sb.* bird-lime. Two G. III, ii, 68; Mac. IV, ii, 34; Temp. IV, i, 244.
- Lime, *v. t.* to put lime into liquor. M. W. I, iii, 14; cf. 1 H. 4, II, iv, 117, 119. To smear with bird-lime. 2 H. 6, I, iii, 86, II, iv, 54; 3 H. 6, V, vi, 13; Lucr. 88. To catch with bird-lime. Tw. N. III, iv, 70; Ham. III, iii, 68. To ensnare. A. W. III, v, 22. To cement. 3 H. 6, V, i, 84.
- Lime-twigg, *sb.* twig smeared with bird-lime. 2 H. 6, III, iii, 16.
- Limit, *sb.* appointed time. R. 2, I, iii, 151; R. 3, III, iii, 8. "Strength of limit" appears to mean the strength acquired during the usual period of lying in. W. T. III, ii, 104.
- Limit, *v. t.* to appoint, define. M. for M. IV, ii, 157; John, V, ii, 123; R. 3, V, iii, 25; Tim. IV, iii, 426. My limited service = the duty appointed me. Mac. II, iii, 50. Limited professions = professions which are under some restraint. Tim. IV, iii, 426.
- Limitation, *sb.* appointed time. Cor. II, iii, 135.
- Limn, *v. t.* to draw in colours. As, II, vii, 194.
- Line, *v. t.* to draw, paint. As, III, ii, 95. To strengthen, fortify. 1 H. 4, II, iii, 80; 2 H. 4, I, ii, 27; H. 5, II, iv, 7; Mac. I, iii, 112. *sb.* line-tree, linden. Tp. IV, i, 193, 234, V, i, 10.
- Lineal, *adj.* due in virtue of descent. John, II, i, 85. Lineal of = lineally descended from. H. 5, I, ii, 82.
- Line-grove, *sb.* a grove of lime trees. Tp. V, i, 10.
- Ling. For old ling, *see* note on A. W. III, ii, 13.
- Linger, *v. t.* to cause to linger, protract. M. N's D. I, i, 4; R. 2, II, ii, 72; T. & C. V, x, 9.
- Link, *sb.* a torch made of tow and pitch. T. of S. IV, i, 118; 1 H. 4, III, iii, 42.
- Linsey-woolsey, *sb.* literally, mixed stuff; jargon, gibberish. A. W. IV, i, 11.
- Linstock, *sb.* the stick which held the gunner's match. H. 5, III, chor. 33.
- Lip, *v. t.* to kiss. Oth. IV, i, 71; A. & C. II, v, 30.
- Lipsbury pinfold. Perhaps the teeth. Lear, II, ii, 8. But the phrase has not been explained.
- Liquor, *v. t.* to smear with oil. M. W. IV, v, 90; 1 H. 4, II, i, 82.
- List, *sb.* desire, inclination. Oth. II, i, 104. Limit, boundary. 1 H. 4, IV, i, 51; Tw. N. III, i, 74; Ham. IV, v,

GLOSSARY

- 96; M. for M. I, i, 6; H. 5, V, ii, 268; Oth. IV, i, 75; V. & A. 595. The space marked out for a combat, lists. Mac. III, i, 70.
- List, *v. i.* to desire. R. 3, III, v, 84; V. & A. 564. To please. Tp. III, ii, 16; Cor. III, ii, 128.
- List, *v. i.* to listen, hearken to. Ham. I, v, 22. *v. t.* to hearken to. M. W. V, v, 40; A. & C. IV, ix, 6; Comp. 4.
- Listen, *v. t.* to overhear. Mac. II, ii, 28.
- Listen after = go after and watch for. 2 H. 6, I, iii, 147; 2 H. 4, I, i, 29.
- Lither, *adj.* yielding, pliant, gentle. 1 H. 6, IV, vii, 21. In a secondary sense, "lazy, sluggish."
- Little, in. In miniature. As, III, ii, 148; Ham. II, ii, 362; Comp. 90. In a small compass. Tw. N. III, iv, 80.
- Little, in a. In brief, briefly. H. 8, II, i, 11.
- Live. Will I live? = as sure as life. 2 H. 4, II, i, 155.
- Livelihood, *sb.* liveliness, animation. A. W. I, i, 46.
- Lively, *adj.* living. T. A. III, i, 105, V, iii, 44; Sonn. lxvii, 10, cliii, 6. Lifelike. As, V, iv, 27.
- Liver, *sb.* the seat of the passions and emotions. 2 H. 4, I, ii, 165; Tp. IV, i, 56; M. A. IV, i, 231; Tw. N. III, ii, 58.
- Liver-vein, *sb.* the style or humour of men in love. L. L. L. IV, iii, 70.
- Livery, *sb.* the delivery of a freehold into the possession of the heir. R. 2, II, i, 204, iii, 129; 1 H. 4, IV, iii, 62.
- Livery, *v. t.* to dress. Comp. 105.
- Living, *sb.* property, possessions. M. of V. III, ii, 157; R. & J. IV, v, 40.
- Living, *adj.* real, actual, drawn from life. As, III, ii, 384; Oth. III, iii, 413.
- Loach, *sb.* a small fish, the Cobitis. 1 H. 4, II, i, 20.
- Load, *v. t.* to fill up, fulfil. Tim. V, i, 15.
- Loathness, *sb.* reluctance. A. & C. III, xi, 18.
- Lob, *sb.* lubber, lout. M. N's D. II, i, 16. *v. t.* to hang heavily, droop. H. 5, IV, ii, 47.
- Lockram, *sb.* a kind of coarse linen, said to take its name from Locrenan in Brittany. Cor. II, i, 199.
- Locusts, *sb.* the fruit or bean of the Carob (*Siliqua dulcis*) tree, also called St. John's bread. Oth. I, iii, 346.
- Lode-star, *sb.* the pole-star. M. N's D. I, i, 183; Lucr. 179.
- Lodge, *v. t.* to lay flat, beat down. R. 2, III, iii, 162; Mac. IV, i, 55; 2 H. 6, III, ii, 176.
- Lodging, *sb.* lying down, resting. H. 5, III, vii, 32.
- Loggats, *sb.* a game somewhat resembling bowls. The jack is a thick disc of lignum vitæ and the loggats which are thrown at it are truncated cones of about two feet and a quarter long. Ham. V, i, 90.
- Loll, *v. t.* loll the tongue = hang out the tongue like dogs after exercise. Cym. V, iii, 8.
- 'Long, *v. i.* to belong. M. for M. II, ii, 59; H. 5, II, iv, 80; Cor. V, iii, 170.
- 'Long of. Along of, in consequence of. L. L. L. II, i, 118; M. N's D. III, ii, 339; Cym. V, v, 271; Cor. V, iv, 29.
- Long-grown, *adj.* inveterate. 1 H. 4, III, ii, 156.
- Longly, *adv.* for a long time, *not* longingly. T. of S. I, i, 160.
- Loof, *v. t.* to luff, bring close to the wind. A. & C. III, x, 18.
- Look, *v. t.* to look after, search for. M. W. IV, ii, 69; As, II, v, 29. Look back = reconsider. T. A. I, i, 481.
- Look for = wait for, expect. A. & C. II, i, 20. *v. i.* to seem likely. Cor. III, iii, 29.
- Look upon. To be a spectator. W. T. V, iii, 100; R. 2, IV, i, 237; T. & C. V, vi, 10.
- Loon, *sb.* a low fellow. Mac. V, iii, 11.
- Loop'd, *adj.* full of loop-holes or apertures. Lear, III, iv, 31.
- Loose, *sb.* the discharge of an arrow. L. L. L. V, ii, 730. *adj.* loose of tongue,

GLOSSARY

- blabbing. H. 8, II, i, 127. Wanton, licentious. Oth. II, i, 237.
- Loose, *v. i.* to let loose, discharge as an arrow. M. N's D. II, i, 159; H. 5, I, ii, 207.
- Loosely, *adv.* wantonly. 2 H. 4, II, ii, 7; V, ii, 94.
- Lop, *sb.* the cuttings from the branches of a tree. H. 8, I, ii, 96.
- Lorded, *p. p.* invested with the power of a lord. Tp. I, ii, 97.
- Lording, *sb.* a lordling, little lord. W. T. I, ii, 62; Pass. P. XVI, 1. A lord. 2 H. 6, I, i, 140.
- Lordly, *adj.* proud, imperious. 1 H. 6, III, iii, 62.
- Lord's sake, for the. The supplication of imprisoned debtors to the passers by. M. for M. IV, iii, 17.
- Lord's tokens. Plague spots. L. L. L. V, ii, 423.
- Lose, *v. t.* to cause the loss of. Tw. N. II, ii, 18; 1 H. 4, III, i, 187; Lear, I, ii, 110. To forfeit the favour of. Oth. II, iii, 205. To let slip, forget. Ham. III, ii, 190.
- Loss, *sb.* desertion, abandonment. W. T. II, iii, 191; III, iii, 51; H. 8, II, ii, 28.
- Lost, *adj.* useless, vain. Oth. V, ii, 272.
- Lot, *sb.* "lots to blanks" = all the world to nothing. Cor. V, ii, 10. The comparison is not of the number but of the relative value of the lots and blanks.
- Lottery, *sb.* allotment, prize in a lottery. A. & C. II, ii, 247.
- Loud, *adj.* boisterous. Ham. IV, vii, 22.
- Louse, *v. i.* to suffer from lice. Lear, III, ii, 29.
- Lout, *sb.* a clown. John, II, i, 509; Cor. III, ii, 66.
- Love, *sb.* Venus, the goddess of love. C. of E. III, ii, 52; L. L. L. IV, iii, 376; V. & A. 328.
- Love-day, *sb.* a day of reconciliation. T. A. I, i, 491.
- Love-in-idleness, *sb.* the pansy or heartsease. M. N's D. II, i, 168.
- Lovely, *adj.* loving. T. of S. III, ii, 119; Pass. P. IV, 3.
- Lover, *sb.* friend. M. of V. III, iv, 7, 17; Cor. V, ii, 14; J. C. III, ii, 7, 13, 44, V, i, 94; T. & C. III, iii, 214; Sorn. xxxii, 4.
- Love-shaked, *p. p.* shaken with the fever of love. As, III, ii, 340.
- Loves, of all. For love's sake, by all means. M. W. II, ii, 103; M. N's D. II, ii, 154. In Oth. III, i, 13, the Quartos have "of all loves," the Folios "for love's sake."
- Love-springs, *sb.* the tender shoots of love. C. of E. III, ii, 3; cf. V. & A. 656, "Love's tender spring."
- Low countries. See note on 2 H. 4, II, ii, 21.
- Low-crooked, *adj.* low bending. J. C. III, i, 43.
- Lower chair. A low seated, easy chair. M. for M. II, i, 122.
- Lown, *sb.* a base fellow. Oth. II, iii, 85; Per. IV, vi, 17.
- Lowl, *v. t.* to treat as a clown. 1 H. 6, IV, iii, 13.
- Lozel, *sb.* a worthless, idle fellow. W. T. II, iii, 109.
- Lubber, blunder for "libbard" or "leopard." 2 H. 4, II, i, 27.
- Luce, *sb.* a pike or jack. M. W. I, i, 14, 20.
- Lud's town. London. Cym. III, i, 32; IV, ii, 100.
- Lumpish, *adj.* dull, spiritless. Two G. III, ii, 62.
- Lunes, *sb.* lunatic, mad freaks. W. T. II, ii, 30; M. W. IV, ii, 18; T. & C. II, iii, 126.
- Lurch, *v. t.* to carry away the prize by fraud; properly, to win a love set at cards or other game. Cor. II, ii, 99. *v. i.* to skulk. M. W. II, ii, 22.
- Lure, *sb.* the call or whistle by which the falconer attracts the hawk. V. & A. 1027. The stuffed figure of a bird used for the same purpose. T. of S. IV, i, 176.
- Lush, *adj.* luxuriant, full of juice. Tp. II, i, 50.
- Lust, *sb.* pleasure, good will. T. & C. IV, iv, 131; Lucr. 1384.
- Lust-breathed, *adj.* inspired by lust. Lucr. 3.

GLOSSARY

- Lustig, *adj.* lusty, vigorous, *Dutch* Lustigh. A. W. II, iii, 39.
- Lusthood, *sb.* vigour of body. M. A. V, i, 76; T. & C. II, ii, 50.
- Luxurious, *adj.* lascivious. M. A. IV, i, 40; H. 5, IV, iv, 19; Mac. IV, iii, 58; T. A. V, i, 88; T. & C. V, iv, 8.
- Luxuriously, *adv.* lasciviously. A. & C. III, xiii, 120.
- Luxury, *sb.* lust, lasciviousness. M. W. V, v, 92; H. 5, III, v, 6; Ham. I, v, 83; Lear, IV, vi, 117; T. & C. V, ii, 55; M. for M. V, i, 499.
- Lym, *sb.* a bloodhound; so called because he was held by a leam or leash. Lear, III, vi, 68.
- MACHINE, *sb.* corporeal frame. Ham. II, ii, 122.
- Maculate, *adj.* stained, impure. L. L. L. I, ii, 88.
- Maculation, *sb.* stain, spot. T. & C. IV, iv, 63.
- Mad, *adj.* wild, fickle. Oth. IV, iii, 26.
- Madded, *p. p.* maddened. Lear, IV, ii, 43.
- Made, *p. p.* fortunate. M. N's D. IV, ii, 17; Tw. N. II, v, 137; Oth. I, ii, 51.
- Fastened, barred. C. of E. III, i, 93.
- Made up, *adj.* complete, perfect. Tim. V, i, 96; R. 3, I, i, 21.
- Maggot-pie, *sb.* a magpie. Mac. III, iv, 125.
- Magnifico, *sb.* a Venetian grandee. M. of V. III, ii, 282; Oth. I, ii, 12.
- Maid-child, *sb.* a female child. Per. V, iii, 6.
- Maiden, *sb.* innocent, bloodless. T. & C. IV, v, 87.
- Maidenhead and maidhood, *sb.* girlhood, maidenhood. Tw. N. I, v, 203; III, i, 147; Oth. I, i, 173.
- Mail, *sb.* a coat of mail, suit of armour. T. & C. III, iii, 152.
- Mailed up, wrapped up. 2 H. 6, II, iv, 31. To mail a hawk was to wrap a cloth round it so that it could not stir its wings.
- Maim, *sb.* mutilation, spoliation. 2 H. 6, II, iii, 41; Cor. IV, v, 86.
- Main, *sb.* the mainland, continent. Lear, III, i, 6; Ham. IV, iv, 15. Expanse. Sonn. lx, 5. A hand at dice, a stake. 1 H. 4, IV, i, 47. *adj.* pre-eminent, leading. A. & C. I, ii, 185.
- Main-course, *sb.* the mainsail. Tp. I, i, 33.
- Mained, *p. p.* maimed. 2 H. 6, IV, ii, 158.
- Mainly, *adv.* with might and main, violently. 1 H. 4, II, iv, 193; Ham. IV, vii, 9.
- Maintenance, *sb.* power of holding one's ground. 1 H. 4, V, iv, 22.
- Majestical, *adj.* majestic, princely. H. 5, IV, i, 263; Ham. I, i, 143.
- Major, *sb.* the first proposition of a syllogism. 1 H. 4, II, iv, 478. A quibble on "mayor."
- Make, *v. t.* to fasten. As, IV, i, 144. To do. As, I, i, 25; Ham. I, ii, 164.
- Make, *v. i.* to go, move; in the phrases "make away," R. 3, IV, iv, 529; "make forth," H. 5, II, iv, 5; J. C. V, i, 25; "make from," Lear, I, i, 142; "make out," Tw. N. II, v, 55; "make up," John, III, ii, 5; 1 H. 4, V, iv, 5, 58.
- Makeless, *adj.* mateless, widowed. Sonn. ix, 4.
- Malapert, *adj.* pert, saucy. Tw. N. IV, i, 43.
- Male, *sb.* male parent, father. 3 H. 6, V, vi, 15.
- Malefaction, *sb.* crime. Ham. II, ii, 588.
- Malkin, *sb.* a slattern. Cor. II, i, 198; Per. IV, iii, 34. A diminutive of Matilda.
- Mall, Mary. Tp. II, ii, 46. Mistress Mall in Tw. N. I, iii, 119, is usually supposed to be a notorious person, Mary Frith or Moll Cutpurse, but this is very improbable.
- Mallard, *sb.* a wild drake. A. & C. III, x, 20.
- Mallecho, mischief, Span. *malhecho*. Ham. III, ii, 132.
- Malmsey, *sb.* a sweet wine, called also Malvoisie, from Napoli di Malvasia in the Morea. L. L. L. V, ii, 233 n.

GLOSSARY

- Malmsey-nose, *adj.* red-nosed, as from drinking malmsey. 2 H. 4, II, i, 37.
- Malt-horse, *sb.* a brewer's horse. C. of E. III, i, 32; T. of S. IV, i, 113.
- Malt-worms, *sb.* beer-drinkers. 1 H. 4, II, i, 72; 2 H. 4, II, iv, 322.
- Mammering, *pr. p.* hesitating. Oth. III, iii, 71.
- Mammot, *sb.* a doll. 1 H. 4, II, iii, 89; R. & J. III, v, 185.
- Mammoth, *v. t.* to tear in pieces. Cor. I, iii, 65.
- Man, *v. t.* to tame; used of a hawk. T. of S. IV, i, 177. To wield, handle. Oth. V, ii, 273.
- Man = one, person. M. A. III, v, 35. No man = no one. M. W. V, ii, 12.
- Manage, *sb.* the training and breaking in of a horse. As, I, i, 11; R. 2, III, iii, 179; H. 8, V, iii, 24; 1 H. 4, II, iii, 46; Per. IV, vi, 63; John, I, i, 37; Comp. 112; V. & A. 598. *v. t.* to handle, wield. R. 2, III, ii, 118; 2 H. 4, III, ii, 273; Oth. II, iii, 207. To train, break in a horse. V. & A. 598.
- Manager, *sb.* one who handles or wields. L. L. L. I, ii, 171.
- Manakin, *sb.* a little man. Tw. N. III, ii, 50.
- Mandragera, *sb.* the mandrake; *Atropa mandragora*. Oth. III, iii, 334; A. & C. I, v, 4.
- Mandrake, *sb.* the plant *Atropa mandragora*, the root of which was supposed to resemble the figure of a man, and when torn up to cause madness or death. 2 H. 4, I, ii, 14, III, ii, 306; 2 H. 6, III, ii, 310; R. & J. IV, iii, 47.
- Man-entered, *adj.* initiated into manhood. Cor. II, ii, 97.
- Manifest, *adj.* conspicuous, well known. Cor. I, iii, 51.
- Mankind, *adj.* masculine, termagant. W. T. II, iii, 67; Cor. IV, ii, 16.
- Manner, *sb.* In manner = in a manner, in some sense. R. 2, III, i, 11. With the manner = in the act. "In flagrante delicto." L. L. L. I, i, 199; 1 H. 4, II, iv, 307; W. T. IV, iv, 717. In or with manners = decently, becomingly. Sonn. xxxix, 1, lxxxv, 1.
- Mannerly, *adv.* decently, in a becoming manner. M. A. II, i, 64; M. of V. II, ix, 100.
- Mannish, *adj.* man-like, masculine. As, I, iii, 117; Cym. IV, ii, 237; T. & C. III, iii, 217.
- Man-queller, *sb.* manslayer, homicide. 2 H. 4, II, i, 50.
- Mansionry, *sb.* dwelling-place. Mac. I, vi, 5.
- Mantle, *sb.* the scum on the surface of a standing pool. Lear, III, iv, 131. *v. i.* to form a mantle or scum on the surface. M. of V. I, i, 89.
- Mantled, *p. p.* covered with a scum. Tp. IV, i, 182.
- Manure, *v. t.* to cultivate. Oth. I, iii, 324.
- Many, *sb.* the multitude. 2 H. 4, I, iii, 91; Cor. III, i, 66.
- Many, *a.* M. of V. III, v, 59; As, I, i, 106; R. 3, III, vii, 184.
- Map, *sb.* picture, pattern. Lucr. 402; Sonn. lxviii, 1, 13; R. 2, V, i, 12.
- Mappery, *sb.* making of maps. T. & C. I, iii, 205.
- Marbled, *adj.* marble-like. T. of A. IV, iii, 190.
- Marches, *sb.* borders. H. 5, I, ii, 140; 3 H. 6, II, i, 140.
- Marchpane, *sb.* a kind of sweet biscuit, flavoured with almonds and various condiments. R. & J. I, v, 7.
- Mare, *sb.* the nightmare. 2 H. 4, II, i, 74. To ride the wild mare = to play at see-saw. 2 H. 4, II, iv, 236.
- Margent, *sb.* margin, edge. M. N's D. II, i, 85. Glosses were commonly given on the margin of books. Ham. V, ii, 152; R. & J. I, iii, 87; cf. L. L. L. II, i, 245; Lucr. 102.
- Marian, maid. Robin Hood's mistress in the ballads; then, one of the principal figures in the morris-dance, not of unblemished character. 1 H. 4, III, iii, 114.
- Mark, *sb.* thirteen shillings and fourpence.

GLOSSARY

- M. for M. IV, iii, 6; John, II, i, 530; 1 H. 4, III, iii, 81. Example. 2 H. 4, II, iii, 31. Aim, goal. Tim. V, iii, 10.
- Market, *sb.* "he ended the market." L. L. L. III, i, 104. In reference to the proverb "Three women and a goose make a market."
- Mark-man, *sb.* marksman. R. & J. I, i, 204.
- Marmoset, *sb.* a small monkey. Tp. II, ii, 160.
- Marriage, *sb.* union. Sonn. cxvi, 1.
- Marrow, *sb.* vigour. Tim. V. iv, 9. Marrows = fat lands. Tim. IV, iii, 192.
- Marry, used in various exclamations, is perhaps a relic of an appeal to the Virgin Mary. R. 2, IV, i, 114; Tw. N. IV, ii, 96; R. 3, I. iii, 261; Ham. III, ii, 232. Nym's language is hard to interpret, but "marry trap" may possibly mean "marry, you are caught." M. W. I, i, 150.
- Mart, *v. i.* to market, traffic. Cym. I, vi, 150. *v. t.* to vend, traffic with. J. C. IV, iii, 11. *sb.* market time. Per. IV, ii, 4. Traffic. Foreign mart = traffic with foreigners. Ham. I, i, 74.
- Martial, *adj.* Mars-like. Cym. IV, ii, 311.
- Martin's summer, St., the fine weather which sometimes comes about St. Martin's day, the 11th of November. 1 H. 6, I, ii, 131.
- Martlemas, *sb.* Martinmas; the 11th of November. 2 H. 4, II, ii, 98. A well-preserved elderly man is compared to the bright days which sometimes come at the beginning of winter.
- Martlet, *sb.* house-martin. M. of V. II, ix, 28. Mac. I, vi, 4.
- Martyr, *v. t.* to disfigure, maltreat. T. A. III, i, 81; R. & J. IV, v, 59.
- Martyred, *adj.* tortured, disfigured. T. A. III, ii, 36.
- Mary-buds, *sb.* the flowers of the marigold. Cym. II, iii, 23.
- Massy, *adj.* massive. Tp. III, iii, 67; M. A. III, iii, 127; Ham. III, iii, 17.
- Master of fence, *sb.* one who had taken the highest degree in the art of fencing. M. W. I, i, 259.
- Master-cord, *sb.* chief artery. H. 8, III, ii, 107.
- Masterdom, *sb.* supremacy. Mac. I, v, 67.
- Masterly. A masterly report is a report of proficiency. Ham. IV, vii, 96.
- Mastic, *adj.* full of rotten teeth. Mastic was used in stopping decayed teeth. T. & C. I, iii, 73 and note.
- Match, *sb.* compact, bargain. Cym. III, vi, 30; M. of V. III, i, 37. To set a match = to make an appointment. 1 H. 4, I, ii, 103. I'll make my match to live = I'll stake my life. T. & C. IV, v, 37.
- Mate, *v. t.* to match, cope with. H. 8, III, ii, 274. *v. t.* to confound, bewilder. C. of E. III, ii, 54, V, i, 281; Mac. V, i, 76; T. of S. III, ii, 240; 2 H. 6, III, i, 265; V. & A. 909.
- Material, *adj.* full of matter. As, III, iii, 28. Giving nourishment. Lear, IV, ii, 35.
- Matin, *sb.* morning. Ham. I, v, 89.
- Maugre, in spite of. Tw. N. III, i, 148; Lear, V, iii, 131.
- Maund, *sb.* a basket. Comp. 36.
- Maw, *sb.* stomach. Mac. III, iv, 73; John, V, vii, 37; H. 5, II, i, 47.
- May, can. C. of E. III, ii, 1; M. of V. I, iii, 7; H. 5, II, ii, 100. You may. You may is used ironically for "please go on." Cor. II, iii, 33.
- Mazed, *p. p.* bewildered. 1 H. 6, IV, ii, 47; M. N's D. II, ii, 54; H. 8, II, iv, 185.
- Mazzard, *sb.* the skull. Ham. V, i, 87; Oth. II, iii, 145.
- Meacock, *adj.* spiritless, pusillanimous. T. of S. II, i, 305.
- Mealed, *p. p.* stained, defiled. M. for M. IV, ii, 79.
- Mean, *v. i.* to moan, lament. M. N's D. V, i, 314. *v. t.* aim at. M. of V. III, v, 68 n. *sb.* in music, the intermediate part between the tenor and treble. Two G. I, ii, 95; L. L. L. V, ii, 328; W. T. IV, iii, 42. Means. Two G.

GLOSSARY

- II, vii, 5, III, i, 38, IV, iv, 104; M. for M. II, iv, 95; J. C. III, i, 162; H. 8, V, iii, 146.
- Means, *sb.* means of access. Ham. IV, vi, 13. To make means = to take measures. Two G. V, iv, 137; R. 3, V, iii, 248; Cym. II, iv, 3.
- Meander, *sb.* a winding path. Tp. III, iii, 3.
- Measles, *sb.* leprous wretches. Cor. III, i, 78, *see* note.
- Measurable, *adj.* fit, suitable. L. L. L. V, i, 79.
- Measure, *sb.* a slow and stately dance. M. A. II, i, 65; R. 2, I, iii, 291, III, iv, 7; W. T. IV, iv, 72; L. L. L. V, ii, 209; V. & A. 1148. Used quibblingly in the three senses of metre, stately dance, and amount, in H. 5, V, ii, 134-5. 'The music which accompanied the dance. John, III, i, 304. Propriety. Cor. II, ii, 121.
- Measure for measure = tit for tat. 3 H. 6, II, vi, 55; M. for M. V, i, 409.
- Meat and drink = a proverbial expression, denoting satisfaction. Cf. M. W. I, i, 268; As, V, i, 10.
- Mechanic, *adj.* suitable to a handicraftsman. A. & C. IV, iv, 32.
- Mechanical, *sb.* a mechanic, handicraftsman. M. N's D. III, ii, 9; 2 H. 6, I, iii, 191. Used as an adjective. 2 H. 4, V, v, 36; J. C. I, i, 3.
- Medal, *sb.* a portrait in a locket. W. T. I, ii, 307.
- Medicinal, *adj.* medicinal. M. A. II, ii, 5; T. & C. I, iii, 91.
- Medicine, *sb.* a physician. A. W. II, i, 71; W. T. IV, iv, 579; Mac. V, ii, 27. *v. t.* to restore by medicine, heal. Oth. III, iii, 336; Cym. IV, ii, 244.
- Mediterraneum, *sb.* the Mediterranean. L. L. L. V, i, 51.
- Medler, *sb.* agent. W. T. IV, iv, 316.
- Meed, *sb.* merit, desert. 3 H. 6, II, i, 36, IV, viii, 38; Tim. I, i, 279; Ham. V, ii, 141.
- Meet, *adj.* to be meet with = to be even or quits with. M. A. I, i, 39.
- Meetly, *adj.* fitting, suitable. A. & C. I, iii, 81.
- Meet with, to encounter, counteract, check. Tp. IV, i, 166.
- Meiny, *sb.* attendants, retinue. Lear, II, iv, 34.
- Mell, *v. i.* to meddle. A. W. IV, iii, 212.
- Memorial, *adj.* commemorative, refreshing the memory. T. & C. V, ii, 79.
- Memorize, *v. t.* to make memorable. H. 8, III, ii, 52; Mac. I, ii, 41.
- Memory, *sb.* memorial. As, II, iii, 3; Lear, IV, vii, 7; Cor. IV, v, 71, V, i, 17, vi, 154; A. & C. III, xiii, 163.
- Mend, *v. t.* improve, make some addition to. C. of E. IV, iii, 54.
- Mend upon = get the upper hand of. Cym. II, iv, 26.
- Mends, *sb.* the means of amending, remedy. T. & C. I, i, 67.
- Mercatante, *sb.* (Ital.) a merchant. T. of S. IV, ii, 63.
- Merchandized, *p. p.* made merchandise of. Sonn. cii, 3.
- Merchant, *sb.* a chap, fellow. 1 H. 6, II, iii, 57; R. & J. II, iv, 142. A merchantman. Tp. II, i, 5.
- Mercurial, *adj.* like Mercury's. Cym. IV, ii, 311.
- Mercy. "By mercy" said to be equivalent to "by your leave." Tim. III, v, 55; cf. Lear, III, vi, 51. I cry you mercy = I beg your pardon. Oth. IV, ii, 89, V, i, 69.
- Mere, *adj.* absolute, complete. M. of V. III, ii, 265; Per. IV, ii, 122; Cym. IV, ii, 93; H. 8, III, ii, 329; Mac. IV, iii, 152; Oth. II, ii, 3; T. & C. I, iii, 111. Your pleasure was my mere offence = my offence was merely your caprice. Cym. V, v, 334.
- Mered. He being the mered question = the question being limited to him. A. & C. III, xiii, 10.
- Merely, *adv.* absolutely. Tp. I, i, 52; Cor. III, i, 305; Ham. I, ii, 137; J. C. I, ii, 39; A. & C. III, vii, 8.
- Merit, *sb.* reward, recompense. R. 2, I, iii, 156. Desert. A. & C. V, ii, 177.
- Merriness, *sb.* mirth. L. L. L. I, i, 197.

GLOSSARY

- Mervailous**, *adj.* marvellous; used by Pistol without understanding the meaning. H. 5, II, i, 45.
- Meshed**, *p. p.* mashed. T. A. III, ii, 38.
- Mess**, *sb.* a party of four. L. L. L. IV, iii, 203 *n.*; V, ii, 361; 3 H. 6, I, iv, 73. Lower messes = persons dining at the lower end of the table, inferiors. W. T. I, ii, 227.
- Metaphysical**, *adj.* supernatural. Mac. I, v, 26.
- Mete**, *v. t.* to measure, judge. 2 H. 4, IV, iv, 77. To mete at = to judge by, aim at. L. L. L. IV, i, 125.
- Mete-yard**, *sb.* a measuring yard. T. of S. IV, iii, 149.
- Metheglin**, *sb.* a kind of mead, or drink, of which honey was the chief ingredient. L. L. L. V, ii, 233; M. W. V, v, 152; John, IV, ii, 57.
- Methoughts**, *methought*. W. T. I, ii, 154; R. 3, I, iv, 9.
- Mew**, *v. t.* to pen, imprison. M. N's D. I, i, 71; R. 3, I, i, 38, 132, iii, 139; R. & J. III, iv, 11. See also Lear, IV, ii, 68.
- Mewl**, *v. i.* to mew, like a cat. As, II, vii, 144.
- Micher**, *sb.* a truant, sneak. 1 H. 4, II, iv, 396.
- Miching**, *adj.* sneaking, stealthy. Ham. III, ii, 132.
- Mickle**, *adj.* great. 2 H. 6, V, i, 174; H. 5, II, i, 64; R. & J. II, iii, 15.
- Middle-earth**, the terrestrial world, regarded as between heaven and hell. M. W. V, v, 78.
- Middle summer**, midsummer. M. N's D. II, i, 82.
- Mightful**, *adj.* powerful. T. A. IV, iv, 5.
- Might** = may. Ham. I, i, 77.
- Milch**, *adj.* milk-giving. V. & A. 875; M. W. IV, iv, 32. Hence, shedding tears, moist. Ham. II, ii, 511.
- Militarist**, *sb.* a professional soldier. A. W. IV, iii, 134.
- Milliner**, *sb.* man who sells fancy articles. W. T. IV, iv, 191; 1 Hen. 4, I, iii, 36.
- Millioned**, *adj.* millionfold. Sonn. cxv, 5.
- Mill-sixpences**, first struck by the coining-mill in 1561. M. W. I, i, 139.
- Millstones**. See T. & C. I, ii, 138; R. 3, I, iii, 354 and note.
- Mimic**, *sb.* an actor. M. N's D. III, ii, 19.
- Mince**, *v. i.* to walk affectedly. M. W. V, i, 8; M. of V. III, iv, 67. To speak with affectation. H. 8, II, iii, 31. *v. t.* to affect. Lear, IV, vi, 120.
- Minced**, *adj.* affected. T. & C. I, ii, 248.
- Mincing**, *adj.* affected. 1 H. 4, III, i, 134. *sb.* affected coyness. H. 8, II, iii, 31.
- Mind**, *v. i.* to intend. 3 H. 6, IV, i, 106; M. N's D. V, i, 113. *v. t.* to remind. W. T. III, ii, 222; H. 5, IV, iii, 13. To call to mind. H. 5, IV, chor. 53. *sb.* mind of love = loving mind. M. of V. II, viii, 42. Mind of honour = honourable mind. M. for M. II, iv, 179.
- Minded**, *p. p.* disposed, affected. Lear, III, i, 2. Brooded over. R. & J. IV, i, 13.
- Mindful**, *adj.* careful. Lucr. 1583.
- Mindless**, *adj.* careless, unmindful. W. T. I, ii, 301; T. of A. IV, iii, 93.
- Mine**, *poss. pron.* the revolt of mine = my revolt. M. W. I, iii, 111. The ring of mine = my ring. C. of E. IV, iii, 63. *sb.* other mine = "alter ego." Sonn. cxxxiv, 3.
- Mineral**, *sb.* a mine. Ham. IV, i, 26.
- Mingle**, *sb.* mixture. A. & C. I, v, 59. Make mingle = mingle. A. & C. IV, viii, 37.
- Minikin**, *adj.* small and pretty. Lear, III, vi, 43.
- Minim**, *sb.* the shortest note in music; used for a very short period. R. & J. II, iv, 22.
- Minimus**, *sb.* anything very short or small. M. N's D. III, ii, 329.
- Minion**, *sb.* darling, favourite. 1 H. 4, I, i, 83; John, II, i, 392; Mac. I, ii, 19, II, iv, 15. Used with some contempt. C. of E. II, i, 87; 2 H. 6, I, iii, 82; a pert, saucy person. 2 H. 6, I, iii, 136; R. & J. III, v, 151.

GLOSSARY

- Minority, *sb.* childhood. *Lucr.* 67.
- Minstrelsy. For my minstrelsy = in place of a minstrel. *L. L. L.* I, i, 174.
- Minute-Jacks, *sb.* time-servers. *Tim.* III, vi, 97. *See* Jack.
- Minutely, *adj.* occurring every minute. *Mac.* V, ii, 18.
- Mirable, *adj.* admirable. *T. & C.* IV, v, 142.
- Miracle, *v. r.* to make itself a miracle, become unintelligible. *Cym.* IV, ii, 29.
- Mire, *v. i.* to stick in the mire. *Tim.* IV, iii, 147.
- Misadventured, *adj.* unfortunate. *R. & J.* prol. 7.
- Misanthropos, *sb.* a hater of mankind. *Tim.* IV, iii, 52.
- Miscarry, *v. i.* to come to harm, perish. *M. of V.* II, viii, 29; *Tw. N.* III, iv, 60; *H.* 5, IV, i, 147; *2 H.* 4, IV, i, 129.
- Mischief, *v. t.* to injure. *Tim.* IV, iii, 468. *sb.* disaster. *2 H.* 4, IV, ii, 47.
- Misconceived, *adj.* misjudging. *1 H.* 6, V, iv, 49.
- Miscreate, *adj.* illegitimate. *H.* 5, I, ii, 16.
- Misdeemean, *v. r.* to misbehave, misconduct oneself. *H.* 8, V, iii, 14.
- Misdoubt, *v. t.* to mistrust. *M. W.* II, i, 166; *R.* 3, III, ii, 89; *A. & C.* III, vii, 62.
- Mis-dread, *sb.* dread of evil. *Per.* I, ii, 12.
- Miser, *sb.* a wretch. *1 H.* 6, V, iv, 7.
- Misery, *sb.* parsimony, miserliness. *Cor.* II, ii, 125.
- Misgive, *v. i.* to forebode evil. *Oth.* III, iv, 90.
- Misgoverning, *sb.* misgovernment, misconduct. *Lucr.* 654. *Cf.* *M. A.* IV, i, 98.
- Misgrafted, *p. p.* ill grafted. *M. N's D.* I, i, 137.
- Misguide, *v. t.* to mislead. *Cor.* I, v, 22.
- Mislike, *sb.* dislike. *3 H.* 6, IV, i, 24. *v. t.* to dislike. *M. of V.* II, i, 1; *A. & C.* III, xiii, 147.
- Misordered, *p. p.* disordered. *2 H.* 4, IV, ii, 33.
- Misprise or misprize, *v. t.* to undervalue, despise. *As.* I, i, 152; *T. & C.* IV, v, 74; *M. A.* III, i, 52.
- Misprised, *adj.* mistaken. *M. N's D.* III, ii, 74.
- Misprising, *sb.* contempt, disdain. *A. W.* III, ii, 29.
- Misprision, *sb.* mistake. *M. A.* IV, i, 185; *M. N's D.* III, ii, 90; *Sonn.* lxxxvii, 11.
- Misunderstanding. *1 H.* 4, I, iii, 27. Contempt, disdain, depreciation. *A. W.* II, iii, 150; *Tw. N.* I, v, 50.
- Misproud, *adj.* viciously proud. *3 H.* 6, II, vi, 7.
- Misquote, *v. t.* to misunderstand. *1 H.* 4, V, ii, 13.
- Miss, *sb.* misdoing. *V. & A.* 53. Feeling of loss. *1 H.* 4, V, iv, 105. *v. t.* to do without. *Tp.* I, ii, 311. *Sonn.* cxxii, 8.
- Missingly, *adv.* with a feeling of loss. *W. T.* IV, ii, 30.
- Mission, *sb.* diplomatic negotiation. *T. & C.* III, iii, 189.
- Missive, *sb.* a messenger. *Mac.* I, v, 5; *A. & C.* II, ii, 78.
- Mist, *v. t.* to cover with mist. *Lear*, V, iii, 262.
- Mistake, *v. i.* to fall into error, to get misplaced. *R. & J.* V, iii, 202.
- Mistaken, *p. p.* misjudged. *H.* 8, I, i, 195.
- Mistaking, *sb.* mistake, error. *Tp.* I, ii, 248; *M. for M.* III, ii, 131.
- Mistempered, *adj.* tempered to an evil purpose. *R. & J.* I, i, 85. Distempered, diseased. *John*, V, i, 12.
- Mistership, blunder for "mistresship." *T. A.* IV, iv, 40.
- Misthink, *v. t.* to misjudge, think ill of. *3 H.* 6, II, v, 108; *A. & C.* V, ii, 175.
- Mistreadings, *sb.* transgressions. *1 H.* 4, III, ii, 11.
- Mistress, *sb.* the jack at the game of bowls. *T. & C.* III, ii, 48.
- Mistrust, *v. t.* suspect. *W. T.* II, i, 48; *Lucr.* 1516.
- Mistrustful, *adj.* producing distrust or apprehension. *V. & A.* 826.
- Misuse, *sb.* offence. *Oth.* IV, ii, 110. *v. t.* to deceive. *M. A.* II, ii, 25.

GLOSSARY

- Mobled, *adj.* muffled or wrapped up about the head. Ham. II, ii, 496.
- Mock, *sb.* object of ridicule. T. & C. III, ii, 94.
- Mockable, *adj.* ridiculous. As, III, ii, 43.
- Model, *sb.* mould, pattern. R. 2, III, ii, 153, V, i, 11; Ham. V, ii, 50. Image. R. 2, I, ii, 28; H. 8, IV, ii, 132. Plot. R. 2, V, i, 11; 2 H. 4, I, iii, 42.
- Modern, *adj.* commonplace, trite. As, II, vii, 156, IV, i, 6; A. W. II, iii, 2; Mac. IV, iii, 170; John, III, iv, 42; R. & J. III, ii, 120; Oth. I, iii, 109; A. & C. V, ii, 166; Sonn. lxxxiii, 7.
- Modest, *adj.* moderate. Tw. N. I, v, 169. Lear, II, iv, 24.
- Modesty, *sb.* moderation, gentleness, freedom from exaggeration. J. C. III, i, 214; Ham. II, ii, 434, III, ii, 19; H. 8, V, iii, 64.
- Modicum, *sb.* fragment. T. & C. II, i, 66.
- Module, *sb.* mould, form. A. W. IV, iii, 94; John, V, vii, 58.
- More, *adj.* more. As, III, ii, 246; Mac. V, iii, 35; J. C. II, i, 72; Tim. I, i, 44, IV, iii, 431; Oth. IV, iii, 55; Cor. II, iii, 122. *adv.* more. M. of V. I, i, 108.
- Moiety, *sb.* a portion; not necessarily a half. 1 H. 4, III, i, 96; Ham. I, i, 90; Lear, I, i, 6; Sonn. xlv, 12; Lucr. ded.
- Moldwarp, *sb.* a mole. 1 H. 4, III, i, 149.
- Molestation, *sb.* disturbance. Oth. II, i, 16.
- Mome, *sb.* a dolt, blockhead. C. of E. III, i, 32.
- Momentary, *adj.* momentary, lasting for an instant. M. N's D. I, i, 143.
- Monarcho, *sb.* the nickname of a crazy Italian who was well known in London before 1580, and professed to be the sovereign of the world. L. L. L. IV, i, 92.
- Monmouth caps, caps made at Monmouth, and worn by soldiers. H. 5, IV, vii, 97.
- Monster, *v. t.* to make monstrous, exaggerate. Cor. II, ii, 75; Lear, I, i, 220.
- Monstruosity, *sb.* monstrosity, unnaturalness. T. & C. III, ii, 78.
- Montant, *sb.* a term in fencing for an upright thrust or blow. M. W. II, iii, 25.
- Month's mind, *sb.* a strong desire or longing. Two G. I, ii, 137.
- Mood, *sb.* anger, wrath. Two G. IV, i, 51; R. & J. III, i, 13.
- Moody, *adj.* sad, melancholy. A. & C. II, v, 1.
- Moon-calf, *sb.* an abortion. Tp. II, ii, 99, 103.
- Moonish, *adj.* changeable as the moon, inconstant. As, III, ii, 376.
- Moon's men, night wanderers. 1 H. 4, I, ii, 30.
- Mop, *sb.* a grimace. Tp. IV, i, 47.
- Mopping, *sb.* making grimaces. Lear, IV, i, 62.
- Moral, *sb.* latent meaning. M. A. III, iv, 71; T. of S. IV, iv, 78; H. 5, V, ii, 307; T. & C. IV, iv, 106. *adj.* moralising. Lear, IV, ii, 58; M. A. V, i, 30. For "moral philosophy," see note on T. & C. II, ii, 166-167. *v. i.* to moralise. As, II, vii, 29. See note.
- Moraliser, *sb.* a moraliser. Oth. II, iii, 289.
- Moralize, *v. t.* to interpret, expound. R. 3, III, i, 83; As, II, i, 44; V. & A. 712; Lucr. 104.
- More, *adj.* greater. C. of E. II, ii, 171; M. N's D. III, i, 181; V. & A. 78; John, II, i, 34.
- More and less, great and small, high and low. 1 H. 4, IV, iii, 68; Mac. V, iv, 12; Sonn. xcvi, 3.
- Morisco, *sb.* a morris-dancer. 2 H. 6, III, i, 365.
- Morris-pike, *sb.* a Moorish pike. C. of E. IV, iii, 25.
- Mort, *sb.* the notes on the trumpet sounded at the death of the deer. W. T. I, ii, 118. But see note.
- Mortal, *adj.* deadly. Tw. N. III, iv, 249, 263; Cymb. V, iii, 5; Mac. I, v, 38, III, iv, 81; John, III, i, 259; 2 H. 6, III, ii, 263; 3 H. 6, II, ii, 15; Oth. II, i, 72, III, iii, 359, V, ii, 208. Perhaps, excessive. As, II, iv, 51; V. & A. 618, 953.

GLOSSARY

- Mortal-breathing, *adj.* having breath like a human being. *M.* of *V.* II, vii, 40.
- Mortal living, *adj.* endowed with human life. *R.* 3, iv, 4, 26.
- Mortal-staring, *adj.* looking with deadly glance. *R.* 3, V, iii, 86.
- Mortally, *adv.* like a mortal or human being. *Per.* V, i, 103.
- Mortal-staring, *adj.* with a deadly stare. *R.* 3, V, iii, 90.
- Mortar piece, *sb.* a piece of ordnance. *H.* 8, V, iv, 44.
- Mortified, *p. p.* deadened, insensible. *J. C.* II, i, 324; *Mac.* V, ii, 5; *Lear.* II, iii, 15.
- Mortised, *p. p.* dovetailed. *Ham.* III, iii, 20.
- Mose, *v. i.* to mose in the chine is a disease of horses, supposed to be the same as mourning in the chine; *Fr. mourrues*, which also means the mumps. *T.* of *S.* III, ii, 48.
- Most, *adj.* greatest. 1 *H.* 6, IV, i, 38; *A. & C.* II, ii, 170.
- Mot, *sb.* a motto, device. *Lucr.* 830.
- Moth, *sb.* an idle parasite. *Oth.* I, iii, 256.
- Mother. "Whose mother was her painting" is explained by Johnson "a creature, not of nature, but of painting." *Cym.* III, iv, 48. *sb.* the disease called also *hysterica passio*, supposed to be peculiar to women. *Lear.* II, iv, 56.
- Mothy, *adj.* full of moths, moth-eaten. *T.* of *S.* III, ii, 46.
- Motion, *v. t.* to propose, counsel. 1 *H.* 6, I, iii, 63. *sb.* a puppet-show. *Two G.* II, i, 85; *W. T.* IV, iii, 92; *Lucr.* 1326. A puppet. *M.* for *M.* III, ii, 104. *sb.* solicitation, proposal, suit. *C.* of *E.* I, i, 60; *Cor.* II, ii, 57; *H.* 8, II, iv, 233; *T. A.* I, i, 243. Emotion, feeling, impulse. *M.* for *M.* I, iv, 59; *Tw. N.* II, iv, 17. *Ham.* III, iv, 72; *Cym.* II, iv, 20; *John.* IV, ii, 255; *J. C.* II, i, 64; *Oth.* I, iii, 95; *A. & C.* II, iii, 14. An attack in fencing. *Lear.* II, i, 50; *Ham.* IV, vii, 101, 157.
- Motive, *sb.* a mover, instrument, member. *Tim.* V, iv, 27; *R.* 2, I, i, 193; *T. & C.* IV, v, 57; *Mac.* IV, iii, 27; *A. & C.* II, ii, 100.
- Motley, *sb.* the parti-coloured dress worn by domestic fools. *As.* II, vii, 34; *Tw. N.* I, v, 52; *Lear.* I, iv, 145. Used adjectively. *As.* II, vii, 13, 43; *H.* 8, prol. 16. A fool. *As.* III, iii, 68; *Sonn.* cx, 2.
- Motley-minded, *adj.* crazy; with a brain as grotesque as his dress. *As.* V, iv, 41.
- Mought, might. 3 *H.* 6, V, ii, 45.
- Mould, *sb.* model. *Ham.* III, i, 153; *Lear.* III, ii, 8; *V. & A.* 730. Men of mould = men of earth, mortal men. *H.* 5, III, ii, 21.
- Moulten, *adj.* having cast its feathers. 1 *H.* 4, III, i, 152.
- Mouched, *p. p.* munched. *Mac.* I, iii, 5.
- Mountant, *adj.* lifted up. *Tim.* IV, iii, 135.
- Mountebank, *v. t.* to get by the tricks of a mountebank. *Cor.* III, ii, 132.
- Mouse, *sb.* used as a term of endearment. *L. L. L.* V, ii, 19; *Tw. N.* I, v, 58; *Ham.* III, iv, 183. *v. t.* to tear in pieces, devour, as a cat does a mouse. *M. N's D.* V, i, 261; *John.* II, i, 354.
- Mouse-hunt, *sb.* a mouser; used of a cat, and applied to a hunter of women. *R. & J.* IV, iv, 11. It is also the provincial name of a small kind of weasel.
- Mouth, *v. i.* to join mouths, kiss. *M.* for *M.* III, ii, 171.
- Mouthed, *p. p.* put into the mouth. *Ham.* IV, ii, 20. *adj.* gaping. 1 *H.* 4, I, iii, 97; *Sonn.* lxxvii, 6.
- Mouth-friend, *sb.* a friend in word only. *Tim.* III, vi, 89.
- Move, *v. t.* to solicit, approach. *Two G.* I, ii, 27; *R. & J.* III, iv, 2; *H.* 8, II, iv, 209. Instigate. 2 *H.* 6, III, i, 378. Be moved = Have compassion. *Two G.* II, i, 163.
- Moved, *pp.* disturbed, excited. *T. & C.* V, ii, 36.

GLOSSARY

- Mow**, *sb.* a wry mouth or grimace. Tp. IV, i, 47; Ham. II, ii, 360; Cym. I, vi, 40. *v. i.* to make grimaces. Tp. II, ii, 9; Lear, IV, i, 62.
- Mowing**, *sb.* making grimaces. Lear, IV, i, 62.
- Moy**, *sb.* probably a cant word for a coin of some kind. H. 5, IV, iv, 13.
- Much**, used substantively, a great matter, a serious business. 1 H. 6, IV, i, 192; Oth. IV, i, 239; V. & A. 411. As an ironical expression of contempt. 2 H. 4, II, iv, 125; Tim. I, ii, 109. *adj.* used ironically. As, IV, iii, 2.
- Muddled**, *p. p.* stirred like a turbid pool. Ham. IV, v, 78.
- Muddy**, *adj.* dull witted. 1 H. 4, II, i, 94.
- Muffler**, *sb.* a wrapper for the face. M. W. IV, ii, 66; H. 5, III, vi, 30.
- Muleter**, *sb.* a muleteer. 1 H. 6, III, ii, 68; A. & C. III, vii, 35.
- Mulled**, *p. p.* flat, insipid. Cor. IV, v, 224.
- Multipotent**, *sb.* very powerful. T. & C. IV, v, 129.
- Mum, int.** an expression enjoining silence: hush! Tp. III, ii, 48. Used as an adjective, silent. R. 3, III, vii, 3. To play at mumbudget (see M. W. V, ii, 6), was to be dumbfounded.
- Mummer**, *sb.* a masker or masquerader. Cor. II, i, 69.
- Mummy**, *sb.* a brown preparation made originally from mummies, and used as a medicine as well as for magical purposes. Mac. IV, i, 23; Oth. III, iv, 74.
- Muniments**, *sb.* supplies of war. Cor. I, i, 116.
- Munition**, *sb.* stores for war. John, V, ii, 98; 1 H. 6, I, i, 168.
- Mural**, *sb.* a doubtful conjecture of Pope's in M. N's D. V, i, 205, which is supposed to mean "wall."
- Murdering-piece**, *sb.* a cannon loaded with case-shot. Ham. IV, v, 92.
- Mure**, *sb.* a wall. 2 H. 4, IV, iv, 119.
- Murk**, *sb.* darkness, gloom. A. W. II, i, 162.
- Murkiest**, *adj.* darkest. Tp. IV, i, 25.
- Murky**, *adj.* dark, gloomy. Mac. V, i, 34.
- Murrain**, *sb.* a disease among cattle. Tp. III, ii, 76; T. & C. II, i, 19.
- Murrian**, *adj.* infected with the murrain. M. N's D. II, i, 97.
- Muscadel**, *sb.* a sweet wine. T. of S. III, ii, 168.
- Muse**, *v. i.* to wonder. Mac. III, iv, 85; John, III, i, 317; 1 H. 6, II, ii, 19; Cor. III, ii, 7; V. & A. 866. *v. t.* to wonder at. Tp. III, iii, 36.
- Musit**, *sb.* a hole or gap in a hedge. V. & A. 683.
- Muss**, *sb.* a scramble. A. & C. III, xiii, 91.
- Mustachio**, *sb.* moustache, whisker. L. L. L. V, i, 90.
- Mutable**, *adj.* changeable. Cor. III, i, 66.
- Mutine**, *sb.* a mutineer. John, II, i, 378; Ham. V, ii, 6.
- Mutine**, *v. i.* to mutiny, rebel. Ham. III, iv, 83.
- Mutiner**, *sb.* a mutineer. Cor. I, i, 248.
- Mutual**, *adj.* common. T. A. V, iii, 71.
- Mutualities**, *sb.* interchanges of familiarity. Oth. II, i, 256.
- Mystery**, *sb.* a calling, profession. M. for M. IV, ii, 30; Oth. IV, ii, 30; Tim. IV, iii, 451. Professional skill. A. W. III, vi, 57.
- NAG**, *sb.* a strumpet. A. & C. III, x, 2.
- Naked**, *adj.* destitute. Ham. IV, vii, 43. Unarmed. Oth. V, ii, 261. Naked to = exposed to. 2 H. 4, I, iii, 61.
- Napkin**, *sb.* a handkerchief. As, IV, iii, 92; J. C. III, ii, 133; Ham. V, ii, 280; Oth. III, iii, 291; Mac. II, iii, 6; Comp. 15.
- Napless**, *adj.* See note on Cor. II, i, 224.
- Native**, *adj.* belonging to one's home or place of birth. Native peace = domestic peace. R. 2, II, iii, 80. Native punishment = punishment in their own country. H. 5, IV, i, 165. Native graves = graves at home. H. 5, IV,

GLOSSARY

- iii, 96. Connected by nature, kindred. A. W. I, i, 209; Ham. I, ii, 47, IV, vii, 180.
- Native, *sb.* natural source. Cor. III, i, 129.
- Native, *adv.* naturally. L. L. L. I, ii, 102.
- Natural, *sb.* an idiot. Tp. III, ii, 31; As, I, ii, 45; R. & J. II, iv, 88. *adj.* idiotic. Tw. N. I, iii, 26. Illegitimate. Lear, II, i, 84.
- Nature, *sb.* natural affection. C. of E. I, i, 35; Ham. I, v, 81. Rank, position. A. W. III, i, 17. Peculiar virtue or characteristic. H. 5, V, ii, 55.
- Naught, *adj.* be naught awhile = a mischief on you. As, I, i, 32. Naughty. Ham. III, ii, 142.
- Naughty, *adj.* wicked, bad. M. for M. II, i, 74; M. of V. III, ii, 18; Lear, III, iv, 109.
- Nave, *sb.* the hub of a wheel. 2 H. 4, II, iv, 245; Ham. II, ii, 490. Navel. Mac. I, ii, 22.
- Navel, *sb.* the vital part. Cor. III, i, 123.
- Navigation, *sb.* sailing in ships. Mac. IV, i, 34.
- Nayward. To lean to the nayward = to be inclined to contradict. W. T. II, i, 64.
- Nay, when? A common ejaculation of impatience. 3 Hen. 6, V, i, 49.
- Nay-word, *sb.* a password. M. W. II, ii, 114, V, ii, 5. A byword. Tw. N. II, 3, 127.
- Ne. Nor. A. W. II, i, 172; Per. II, prol. 36.
- Neaf, *sb.* a fist. M. N's D. IV, i, 18; 2 H. 4, II, iv, 176.
- Near, *adj.* nearer. R. 2, V, i, 88; Mac. II, iii, 139.
- Near-legged, *adj.* knock-kneed. T. of S. III, ii, 52.
- Neat, *adj.* trim, spruce, or unmitigated. Lear, II, ii, 37. *sb.* horned cattle. 3 H. 6, II, i, 14.
- Neb, *sb.* a bill or beak. W. T. I, ii, 183.
- Necessary, *adj.* inevitable. J. C. II, ii, 36; As, III, iii, 46.
- Necessitated to = in need of. A. W. V, iii, 85.
- Needful, *adj.* urgent, important. M. for M. I, i, 56; R. 3, V, iii, 41. "This needful war" = this war which stands in need of soldiers. 3 H. 6, II, i, 147.
- Needless, *adj.* not wanting, having already enough. As, II, i, 46.
- Needly, *adv.* of necessity. R. & J. III, ii, 117.
- Neeze, *v. i.* to sneeze. M. N's D. II, i, 56.
- Neglectingly, *adv.* carelessly. 1 H. 4, I, iii, 52.
- Neglection, *sb.* neglect. 1 H. 6, IV, iii, 49; T. & C. I, iii, 127; Per. III, iii, 20.
- Neighbour, *adj.* neighbouring. 2 H. 4, IV, v, 124; As, IV, iii, 77.
- Neighbourred, *adj.* intimately associated. Ham. II, ii, 12.
- Neighbourhood, *sb.* friendly relations. H. 5, V, ii, 344.
- Neopolitan, bone-ache = venereal disease. T. & C. II, iii, 17.
- Nephew, *sb.* grandson. Oth. I, i, 113.
- Cousin. 1 H. 6, II, v, 64.
- Nerve, *sb.* sinew. Tp. I, ii, 484; Ham. I, iv, 83.
- Nether-stocks, *sb.* stockings. 1 H. 4, II, iv, 111; Lear, II, iv, 10.
- New-added, *adj.* reinforced. J. C. IV, iii, 207.
- New-bleeding, *adj.* freshly wrought. Comp. 153.
- New-fangled, *adj.* fond of what is new. As, IV, i, 135.
- New-trothed, *p. p.* newly betrothed. M. A. III, i, 38.
- Next, *adj.* nearest. W. T. III, iii, 118; 1 H. 4, III, i, 260; A. W. I, iii, 56.
- Nice, *adj.* fanciful, fastidious, scrupulous. M. of V. II, i, 14; Two G. III, i, 82; R. 3, III, vii, 175; H. 5, V, ii, 266; T. & C. IV, v, 250. Dainty, effeminate. 2 H. 4, I, i, 145; Lucr. 1412. Minutely accurate. T. & C. IV, v, 250; Mac. IV, iii, 174. Fine, delicate. M. A. V, i, 75. Trifling, insignificant. R. & J. III, i, 151, V,

GLOSSARY

- ii, 18; A. & C. III, xiii, 180; J. C. IV, iii, 8. To make nice of = to be scrupulous about. John, I¹ I, iv, 138.
- Nicely, *adv.* daintily, elegantly. Cym. II, iv, 90. Punctiliously. Lear, II, ii, 99, V, iii, 144. Minutely, sophistically, in a trifling manner. Tw. N. III, i, 13; R. 2, II, i, 84; H. 5, I, ii, 15, V, ii, 94.
- Nicely-gawded, *adj.* daintily adorned. Cor. II, i, 207.
- Niceness, *sb.* coyness. Cym. III, iv, 154.
- Nicety, *sb.* coyness. M. for M. II, iv, 162.
- Nicholas, *St.*, Two G. III, i, 292. Saint Nicholas' clerks = highwaymen. 1 H. 4, II, i, 62.
- Nick, *sb.* out of all nick = out of all reckoning. Two G. IV, ii, 73.
- Nick, *v. t.* to notch, as a fool. C. of E. V, i, 175. To mark with folly. A. & C. III, xiii, 8.
- Niece, *sb.* grand-daughter. John, II, i, 64; R. 3, IV, i, 1.
- Niggard, *v. t.* to stint, put upon short allowance. J. C. IV, iii, 226. *v. i.* to play the miser. Sonn. i, 12.
- Night-crow, *sb.* the night-heron. 3 H. 6, V, vi, 45.
- Nighted, *adj.* night-like, dark, gloomy. Ham. I, ii, 68; Lear, IV, v, 13.
- Night-gown, *sb.* dressing gown, wrapper. M. A. III, iv, 17; Ham. III, iv, 102; Mac. II, ii, 70, V, i, 5.
- Night-raven, *sb.* the night-heron. M. A. II, iii, 76.
- Night-rule, *sb.* night order, revelry, diversion. M. N's D. III, ii, 5.
- Nil. Not. T. of S. II, i, 266; Ham. V, i, 17; Pass. P. xiv, 8.
- Nine-fold. Explained very doubtfully as meaning "nine foals" = nine-foal'd, or "nine familiars." Lear, III, iv, 119.
- Nine men's morris. A rustic game, so called from the counters (Fr. *merelles*) employed. It was frequently played in the open air. M. N's D. II, i, 98 n.
- Nit, *sb.* the egg of a louse or other small insect. L. L. L. IV, i, 141; T. of S. IV, iii, 109.
- No. No had? = had you not? John, IV, ii, 207.
- Noble, *sb.* a gold coin worth 6s. 8d. R. 2, I, i, 88; 2 H. 4, II, i, 148; M. A. II, iii, 29.
- Noblesse, *sb.* nobility. R. 2, IV, i, 119.
- Nobody. An allusion to the print of Nobody prefixed to the comedy of Nobody and Somebody. Tp. III, ii, 122.
- Nod, "to give the nod" is said by Steevens to be a phrase used in the game of cards called Noddy. T. & C. I, ii, 188. *But see note.*
- Noddy, *sb.* a simpleton. Two G. I, i, 111, 118.
- 'Nointed, *p. p.* anointed. M. N's D. III, ii, 351; W. T. IV, iv, 774.
- Noise, *sb.* a band of musicians. 2 H. 4, II, iv, 11.
- Nole, *sb.* noddle. M. N's D. III, ii, 17.
- Nonage, *sb.* minority. R. 3, II, iii, 13.
- Nonce. For the nonce = for the occasion. 1 H. 4, I, ii, 174; Ham. IV, vii, 160.
- Noncome, blunder for "non plus." M. A. III, v, 57.
- Nonpareil, *sb.* paragon. Mac. III, iv, 19; A. & C. III, ii, 11.
- Non-regardance, *sb.* disregard, neglect. Tw. N. V, i, 115.
- Nook-shotten, *adj.* full of nooks and corners. H. 5, III, v, 14.
- Northern man, a north country man. L. L. L. V, ii, 682.
- Nose, *v. t.* to suffer the bad odour of. Cor. V, i, 28.
- Nose-herbs, *sb.* sweet-smelling plants. A. W. IV, v, 16.
- Not. Not only. M. for M. IV, i, 68; Cor. III, ii, 71, iii, 98.
- Notably, *adv.* excellently. M. N's D. V, i, 350.
- Note, *sb.* tune, melody. H. 8, IV, ii, 78. List, catalogue. W. T. IV, iii, 44. Prescription. A. W. I, iii, 217. Bill. 2 H. 4, V, i, 17. The note of expectation = the list of expected guests. Mac. III, iii, 10. Stigma, mark of reproach. R. 2, I, i, 43. Meaning, significance.

GLOSSARY

- Mac. III, ii, 44. Distinction, eminence. Cym. II, iii, 122. Knowledge, observation, notice. Cym. IV, iii, 44; Lear, III, i, 18; Tw. N. IV, iii, 29; W. T. I, i, 34; T. A. II, iii, 85. *v. t.* To disgrace, stigmatise. J. C. IV, iii, 2.
- Notedly, *adv.* remarkably. M. for M. V, i, 330.
- Nothing-gift, *sb.* a worthless gift. Cym. III, vi, 85.
- Notice, *sb.* recognition. Lear, II, iv, 248.
- Notion, *sb.* mind. Mac. III, i, 82; Cor. V, vi, 107.
- Not-pated, *adj.* crop-headed. 1 H. 4, II, iv, 67.
- Notorious, *adj.* outrageous, deserving to be branded. Oth. IV, ii, 141, V, ii, 242.
- Nourish, *sb.* perhaps nurse. 1 H. 6, I, i, 50.
- Nousle, *v. t.* to nurse, pamper. Per. I, iv, 42.
- Novum. A game at dice, called *novem quinque* from the two principal throws being nine and five. L. L. L. V, ii, 540.
- Noyance, *sb.* harm. Ham. III, iii, 13.
- Numbered, *adj.* perhaps rich in numbers, plentifully provided. Cym. I, vi, 35. Theobald conjectured "unnumber'd."
- Nuncio, *sb.* a messenger. Tw. N. I, iv, 27.
- Nuncle, familiar form of "uncle." Lear, I, iv, 103, &c.
- Nuptial, *sb.* a wedding. Tp. V, i, 308; M. N's D. I, i, 125; As. V, ii, 40.
- Nursery, *sb.* plantation. T. & C. I, iii, 319.
- Nurture, *sb.* good-breeding, culture. Tp. IV, i, 189; As. II, vii, 97.
- Nuthook, *sb.* a cant word for a catchpole. M. W. I, i, 151; 2 H. 4, V, iv, 8.
- Nuzzle, *v. i.* to thrust in the nose. V. & A. 1115.
- O. A circle, anything round. M. N's D. III, ii, 188; H. 5, prol. 13; A. & C. V, ii, 81. O's = pockmarks. L. L. L. V, ii, 45.
- Oar, *v. r.* to row oneself. Tp. II, i, 112.
- Oathable, *adj.* capable of taking an oath. Tim. IV, iii, 135.
- Ob. Abbreviation of *obolus*, a halfpenny. 1 H. 4, II, iv, 521.
- Obeisance, *sb.* reverence. T. of S. ind. I, 106.
- Object, *sb.* object of attraction. Lear, I, i, 214; M. N's D. IV, i, 174. Appearance. Lear, II, iii, 17; Cor. I, i, 19.
- Objects, *sb.* anything presented to the sight, everything that comes in the way. Tim. IV, iii, 122.
- Oblation, *sb.* offering. Sonn. cxxv, 10.
- Obligation, *sb.* documentary bond. 2 H. 6, IV, ii, 88.
- Obliged, *adj.* bound by contract. M. of V. II, vi, 7.
- Oblique, *adj.* crooked. Tim. IV, iii, 18. Figurative, metaphorical. T. & C. V, i, 52.
- Oblivious, *adj.* causing forgetfulness. Mac. V, iii, 43; Sonn. lv, 9.
- Obsequious, *adj.* belonging to funeral ceremonies. T. A. V, iii, 152; Ham. I, ii, 92; Sonn. xxxi, 5, cxxv, 9. Careful in performing the funeral rites. 2 H. 6, II, v, 118; M. W. IV, ii, 2.
- Obsequiously, *adv.* as befits a funeral. R. 3, I, ii, 3.
- Observance, *sb.* observation. Oth. III, iii, 155. Homage, obeisance. 2 H. 4, IV, iii, 15; M. W. II, ii, 176. Ceremony. M. of V. II, ii, 180.
- Observancy, *sb.* watchful attendance. Oth. III, iv, 150.
- Observants, *sb.* obsequious attendants. Lear, II, ii, 98.
- Observation, *sb.* observance. M. N's D. IV, i, 101. Attention, diligent care. Tp. III, iii, 87.
- Observe, *v. t.* to pay court or attention to. 2 H. 4, IV, iv, 30; Tim. IV, iii, 211; Ham. III, i, 154; J. C. IV, iii, 45.
- Observer, *sb.* one who pays court or homage. Ham. III, i, 154.
- Observingly, *adv.* with careful observation, attentively. H. 5, IV, i, 5.
- Obstacle, blunder for "obstinate." 1 H. 6, V, iv, 17.

GLOSSARY

- Obstruct**, *sb.* obstruction, obstacle. A. & C. III, vi, 61.
- Occasion**, *sb.* convenience. A. & C. II, vi, 127.
- Occident**, *sb.* the west. R. 2, III, iii, 67.
- Occidental**, *adj.* western. A. W. II, i, 162.
- Occulted**, *adj.* hidden, secret. Ham. III, ii, 78.
- Occupation**, *sb.* trade; used contemptuously. Cor. IV, i, 14; cf. Tp. II, i, 148. The voice of occupation = the vote of working-men. Cor. IV, vi, 98. A man of any occupation may mean one of the mechanics, but it probably implies also one who was prompt to seize an opportunity. J. C. I, ii, 265.
- Occurrence**, *sb.* course of events. Tw. N. V, i, 249.
- Occurrences**, *sb.* occurrences, incidents. Ham. V, ii, 249.
- Odd**, *adj.* unnoticed, that had been taken no account of. Tp. I, ii, 223, V, i, 253. Single. T. & C. IV, v, 42. At odds. T. & C. IV, v, 265.
- Odd-even**, *sb.* the midmost period of the night, the interval between midnight and one in the morning. Oth. I, i, 124.
- Oddly**, *adv.* unevenly. T. & C. I, iii, 339.
- Odds**, *sb.* superiority, advantage. As. I, ii, 142; L. L. L. I, ii, 166; A. & C. IV, xv, 66. At odds = at variance, quarrelling. R. 3, II, i, 70; Mac. III, iv, 127; cf. Tim. IV, iii, 42.
- Odorous**, blunder for "odious." M. A. III, v, 15.
- Od's**. A euphemism for "God's" in the phrases "Od's blessed will," M. W. I, i, 240. "Od's heartlings," M. W. III, iv, 56. "Od's nouns," IV, i, 22. "Od's lifelings," Tw. N. V, i, 176. "Od's pittikins," Cym. IV, ii, 294.
- Oeillades**, *sb.* amorous glances. M. W. I, iii, 57; Lear, IV, v, 25.
- O'erbear**, *v. t.* to overflow. IV, vi, 79.
- O'erbeat**, *v. t.* to beat down, overwhelm. Cor. IV, v, 131.
- O'erblow**, *v. t.* to blow away. H. 5, III, iii, 31.
- O'ercome**, *p. p.* overspread. T. A. II, iii, 95.
- O'ercount**, *v. t.* to outnumber. A. & C. II, vi, 26. To overreach, cheat. A. & C. II, vi, 27.
- O'ercrow**, *v. t.* to triumph over. Ham. V, ii, 345.
- O'erdusted**, *p. p.* covered with dust. T. & C. III, iii, 179.
- O'ergalled**, *p. p.* excessively sore. T. & C. V, iii, 55.
- O'er-green**, *v. t.* to cover with green, hide, condone. Sonn. cxii, 4.
- O'ergrown**, *adj.* covered with hair. Cym. IV, iv, 33. See As, IV, iii, 107. Grown too old. M. for M. I, iii, 22.
- O'erlooking**, *sb.* inspection. Lear, I, ii, 38.
- O'erlooked**, *p. p.* bewitched. M. W. V, v, 81; M. of V. III, ii, 15.
- O'ermaster**, *v. t.* to hold by force. John, II, i, 109.
- O'erparted**, *adj.* having too difficult a part to play. L. L. L. V, ii, 577.
- O'er-perch**, *v. t.* to fly over. R. & J. II, ii, 66.
- O'er-raught**, overtook. Ham. III, i, 17.
- O'er-raught**, *p. p.* cheated. C. of E. I, ii, 96.
- O'erreach**, *v. t.* to get the better of. Ham. V, i, 78.
- O'ershine**, *v. t.* to outshine. 2 H. 4, IV, iii, 50.
- O'ersized**, *adj.* smeared over as with size. Ham. II, ii, 456.
- O'erslip**, *v. i.* to slip by, pass unnoticed. Two G. II, ii, 9.
- O'erstrawed**, *p. p.* overstrewn. V. & A. 1143.
- O'erteemed**, *adj.* exhausted by bearing children. Ham. II, ii, 502.
- O'er-watched**, *adj.* worn out with watching. J. C. IV, iii, 239; Lear, II, ii, 165.
- O'erweigh**, *v. t.* to outweigh. M. for M. II, iv, 170; Ham. III, ii, 27.
- O'erwhelm**, *v. t.* to overhang. H. 5, III, i, 11; V. & A. 183.
- O'er-wrested**, *adj.* strained, forced. T. & C. I, iii, 157. See note.
- Of**. In adjurations, "of charity." Tw. N. V, i, 222; "of all loves." M. N's D. II, ii, 154. After passives, of = by. M. A. IV, i, 217; As, II, i, 50. Of = on. M. A. III, v, 40; M. of V. II, ii, 89.

GLOSSARY

- Off**, *adv.* beside the mark, not to the purpose. Cor. II, ii, 58.
- Off-cap**, *v. i.* to take off the cap. Oth. I, i, 10.
- Offence**, *sb.* obstruction, hindrance. J. C. II, i, 268. Injury. J. C. IV, iii, 199.
- Offenceful**, *adj.* offensive, criminal. M. for M. II, iii, 26.
- Offenceless**, *adj.* inoffensive. Oth. II, iii, 266.
- Offend**, *v. t.* to cause trouble to. Lear, I, i, 304.
- Offer**, *v. t.* to attack. 1 H. 4, IV, i, 69; 2 H. 4, IV, i, 219. To attempt, venture. As, III, ii, 70; W. T. IV, iv, 766.
- Office**, *sb.* apartment. 2 H. 4, I, iii, 47; Oth. II, ii, 8; Cor. I, i, 135. *v. t.* to office all = to perform all the domestic service. A. W. III, ii, 125. To keep officiously. Cor. V, ii, 60.
- Officed**, *p. p.* holding office. W. T. I, ii, 172.
- Officed**, *adj.* having a special function. Oth. I, iii, 270.
- Offices**, *sb.* the apartments in a house set apart for domestic service. R. 2, I, ii, 69; Mac. II, i, 14.
- Officious**, *adj.* ready to serve. T. A. V, ii, 202.
- Old**, *adj.* used as an intensive. M. W. I, iv, 4; Mac. II, iii, 2; M. A. V, ii, 3; M. of V. IV, ii, 15; R. & J. III, iii, 94. Natural, familiar. Lear, III, vii, 100.
- 'Old**, *sb.* wold. Lear, III, iv, 118.
- Old**, *adv.* of old. Per. prol. 1.
- Oldness**, *sb.* old age. Lear, I, ii, 47.
- Omen**, *sb.* a calamity preceded by portents. Ham. I, i, 123.
- Omit**, *v. t.* to neglect. 2 H. 4, IV, iv, 27.
- Omittance**, *sb.* omission. As, III, v, 133.
- On** = **of**. Tp. IV, i, 157; Cor. I, iii, 66. II, i, 176; J. C. I, ii, 71; Cym. IV, ii, 199.
- Once**. At one time or other, sometime. M. W. III, iv, 97; J. C. IV, iii, 189. For once. Tp. III, ii, 20; M. N's D. III, ii, 68; 1 H. 4, I, ii, 137. Once for all. Cor. II, iii, 1; C. of E. III, i, 89; M. A. I, i, 280; H. 8, I, ii, 82. As soon as, no sooner than. Oth. II, iii, 14.
- One**, *adj.* complete. Cor. III, i, 288.
- Oneyers**, *sb.* See note on 1 H. 4, II, i, 73.
- Onion-eyed**, *adj.* tearful. A. & C. IV, ii, 35.
- Onset**, *sb.* beginning. T. A. I, i, 238.
- Onward**, *adv.* in advance. Sonn. I, 14.
- Ooze**, *sb.* bottom. Tp. I, ii, 252.
- Ope**, *adj.* and *adv.* open. Cor. I, iv, 43; C. of E. III, i, 73; J. C. I, ii, 264.
- Ope**, *v. t.* and *i.* to open. John, II, i, 536; Ham. I, iv, 50; Tp. V, i, 49; Cor. V, iii, 183.
- Open**, *adj.* plain, evident. M. for M. II, i, 21; Tw. N. II, v, 142. In open = in public. H. 8, III, ii, 405; cf. II, i, 168.
- Open**, *v. i.* to give tongue as a hound on scenting the game. M. W. IV, ii, 175. *v. t.* to discover, disclose. Mac. IV, iii, 52.
- Opener**, *sb.* one who reveals or expounds. 2 H. 4, IV, ii, 20.
- Operant**, *adj.* operative, active. Tim. IV, iii, 25; Ham. III, ii, 169.
- Opinion**, *sb.* self-conceit. 1 H. 4, III, i, 185; L. L. L. V, i, 8; T. & C. III, iii, 263, V, iv, 16. Self-confidence. T. & C. I, iii, 353. Credit, reputation, public opinion. M. of V. I, i, 91; Cor. I, i, 269; T. & C. I, iii, 142, 336, IV, iv, 102; A. & C. H, i, 36; 1 H. 4, III, ii, 42, IV, i, 77, V, iv, 48; 2 H. 4, V, ii, 128; T. A. I, i, 416; Oth. II, iii, 187. Ill-opinion, suspicion. Oth. IV, ii, 110.
- Opinioned**, blunder for "pinioned." M. A. IV, ii, 62.
- Oppose**, *v. t.* to display. H. 8, IV, i, 67.
- Opposeless**, *adj.* irresistible. Lear, IV, vi, 38.
- Opposite**, *sb.* an adversary. M. for M. III, ii, 155; Tw. N. III, ii, 69; Ham. V, ii, 62; 2 H. 6, V, iii, 22; 2 H. 4, IV, i, 16; Lear, V, iii, 43; Cor. II, ii, 19.
- Opposite**, *adj.* contradictory, hostile. Tw. N. II, v, 133; R. 3, II, ii, 94, IV, iv, 215.

GLOSSARY

- Opposition, *sb.* a combat, encounter. 1 H. 4, I, iii, 99; Oth. II, iii, 176.
- Oppress, *v. t.* to suppress. Per. III, prol. 29.
- Oppugnancy, *sb.* opposition. T. & C. I, iii, 111.
- Opulency, *sb.* opulence. Tim. V, i, 34.
- Or, *adv.* before. Lear, I, i, 220; Ham. I, ii, 183, V, ii, 30; Temp. I, ii, 11, V, i, 103; Mac. IV, iii, 173.
- Orb, *sb.* orbit. M. A. IV, i, 57; Cym. V, v, 371; R. & J. II, ii, 110; A. & C. III, xiii, 146. Circle. M. N's D. II, i, 9. A celestial body, sphere. M. of V. V, i, 60; Cym. I, vi, 34; A. & C. III, xiii, 146. The earth. Tw. N. III, i, 36; Ham. II, ii, 479.
- Orbed, *adj.* globular. Tw. N. V, i, 263; Ham. III, ii, 151; Comp. 25.
- Order. To take order = to take measures. 1 H. 6, III, ii, 126; R. 3, I, iv, 279; R. 2, V, i, 53; 2 H. 4, III, ii, 181; J. C. I, iii, 66.
- Ordinance, *sb.* rank, order. Cor. III, ii, 12. Artillery. John, II, i, 218.
- Ordinant, *adj.* ordaining, controlling. Ham. V, ii, 48.
- Ordinary, *sb.* a dinner at a tavern for which there is a fixed charge. A. W. II, iii, 199; A. & C. II, ii, 229.
- Ore, *sb.* gold. Ham. IV, i, 25; Lucr. 56 *n.*
- Organ, *sb.* instrument. Ham. IV, vii, 69.
- Orgulous, *adj.* proud, haughty. T. & C. prol. 2.
- Orient, *adj.* pellucid, sparkling, of finest quality. M. N's D. IV, i, 51; V. & A. 981.
- Orifex, *sb.* orifice, opening. T. & C. V, ii, 149.
- Original, *sb.* origin. M. N's D. II, i, 117; 2 H. 4, I, ii, 109.
- Orisons, *sb.* prayers. H. 5, II, ii, 53; Ham. III, i, 89; 3 H. 6, I, iv, 110.
- Ornament, *sb.* overgrown beard. Per. V, iii, 74.
- Ort, *sb.* remnant, refuse. Tim. IV, iii, 397; T. & C. V, ii, 156; Lucr. 985; J. C. IV, i, 37.
- Orthography, *sb.* = an orthographer, a precisian in speech. M. A. II, iii, 18.
- Ostent, *sb.* show, display. M. of V. II, ii, 181, viii, 44; Per. I, ii, 25.
- Ostentation, *sb.* display, outward show, manifestation. M. A. IV, i, 205; 2 H. 4, II, ii, 47; Ham. IV, v, 211; R. 2, II, iii, 95; Cor. I, vi, 86.
- Othergates, *adv.* in another manner. Tw. N. V, i, 186.
- Otherwhere, *adv.* elsewhere. C. of E. II, i, 104; H. 8, II, ii, 57. Some other where = somewhere else. C. of E. II, i, 30; R. & J. I, i, 196.
- Otherwhiles, *adv.* at other times. 1 H. 6, I, ii, 7.
- Ottomite, *sb.* Ottoman, Turk. Oth. I, iii, 33, 234.
- Ouches, *sb.* ornaments; properly the settings of jewels. 2 H. 4, II, iv, 48.
- Ought. Owed. 1 H. 4, III, iii, 134.
- Ounce, *sb.* a small tiger or tiger cat. M. N's D. II, ii, 30.
- Ouphes, *sb.* elves, goblins. M. W. IV, iv, 48, V, v, 55.
- Ousel, *sb.* the blackbird. M. N's D. III, i, 115; 2 H. 4, III, ii, 7.
- Out, *adv.* fully, thoroughly. Tp. I, ii, 41, IV, i, 101; Cor. IV, v, 121. Cf. "paint out," M. A. III, ii, 97; "speak out," H. 8, II, iv, 140; "beat out," Cor. IV, v, 121. In revolt. Mac. IV, iii, 183. At a loss; as one who has forgotten his part. L. L. L. V, ii, 152; Cor. V, iii, 41; As. IV, i, 76. On the wrong track. W. T. II, i, 72; Tw. N. II, iii, 174; Sonn. xciii, 4. At variance. M. of V. III, v, 28; J. C. I, i, 16. In rags, worn out. J. C. I, i, 17. Away from home, abroad. Lear, I, i, 31. Out of hand = straightway, immediately. 3 H. 6, IV, vii, 63.
- Out = out of. 2 H. 4, II, ii, 23; Cor. V, ii, 38.
- Outbrag, *v. t.* to claim to surpass. Comp. 95.
- Outbrave, *v. t.* to excel in beauty. Sonn. xciv, 12. To surpass in bravery. M. of V. II, i, 28.
- Outbreathed, *adj.* exhausted, out of breath. 2 H. 4, I, i, 103.
- Out-burn, *v. i.* to burn out. Pass. P. 99.

GLOSSARY

- Out-crafty, *v. t.* to overpower by craft. Cym. III, iv, 15.
- Outface, *v. t.* to put out of countenance. M. of V. IV, ii, 17; John, II, i, 97, V, i, 49. To put a good face upon. Pass. P. 8.
- Outgo, *v. t.* surpass, outdo. T. of A. I, i, 276.
- Outlook, *v. t.* to outstare, intimidate by looks. John, V, ii, 115.
- Outlustre, *v. t.* to excel in brightness. Cym. I, iv, 69.
- Out-peer, *v. t.* to overpeer, surpass. Cym. III, vi, 86.
- Outprized, *p. p.* exceeded in value. Cym. I, iv, 77.
- Outrage, *sb.* outburst of fury. John, III, iv, 106; R. 3, II, iv, 64; R. & J. V, iii, 215.
- Outsell, *v. t.* overvalue. Cym. II, iv, 102, III, v, 75.
- Out-speak, *v. t.* out-speaks possession of a subject = describes something too great for a subject to possess. H. 8, III, ii, 127.
- Outsport, *v. t.* to exceed in sporting. Oth. II, iii, 3.
- Outstrike, *v. t.* to strike faster than. A. & C. IV, vi, 36.
- Out-vied, *p. p.* outbid; beaten by a higher card. T. of S. II, i, 377.
- Outwall, *sb.* exterior. Lear, III, i, 45.
- Outward, *adj.* "an outward man" is one not in the secret of affairs. A. W. III, i, 11. *sb.* external appearance. Sonn. lxix, 5.
- Outwork, *v. t.* to excel. A. & C. II, ii, 206.
- Outworth, *v. t.* to exceed in value. H. 8, I, i, 123.
- Overbear, *v. t.* to conquer, repress. H. 5, IV, prol. 39.
- Overbulk, *v. t.* to tower over. T. & C. I, iii, 320.
- Overcome, *v. t.* to pass over. Mac. III, iv, 111.
- Over-eye, *v. t.* to observe, survey. T. of S. ind. i, 93.
- Overflow, *sb.* superfluity. R. 2, V, iii, 64.
- Overgo, *v. t.* to exceed. R. 3, II, ii, 61.
- Overgone, *p. p.* overpowered. 3 H. 6, II, v, 123.
- Overhold, *v. t.* to over-estimate. T. & C. II, iii, 129.
- Overlive, *v. t.* to outlive. 2 H. 4, IV, i, 15.
- Overlook, *v. t.* to look over, examine. H. 5, II, iv, 90.
- Over-lusty, *adj.* too lusty or lively. H. 5, IV, chor. 18; Lear, II, iv, 10.
- Over-name, *v. t.* to enumerate. M. of V. I, ii, 32.
- Overpassed, *p. p.* passed, spent. 1 H. 6, II, v, 117.
- Over-peer, *v. t.* to look down on, rise above. M. of V. I, i, 12; Ham. IV, v, 96.
- Over-red, *v. t.* to smear with red. Mac. V, iii, 14.
- Overscuted, *adj.* over-switched, over-whipped, worn out. 2 H. 4, III, ii, 308. Perhaps in a wanton sense.
- Oversee, *v. t.* to superintend, see to the fulfilment of. Lucr. 1205.
- Overseen, *p. p.* bewitched, deluded. Lucr. 1206.
- Overshoot, *v. r.* to go beyond one's aim or intention. J. C. III, ii, 150; V. & A. 680.
- Overshot, *p. p.* put to shame, or intoxicated. H. 5, III, vii, 121.
- Over-swear, *v. t.* to swear over again. Tw. N. V, i, 261.
- Over-top, *v. t.* to rise too high. Tp. I, ii, 81.
- Overture, *sb.* disclosure. W. T. II, i, 172; Lear, III, vii, 88. Declaration. Tw. N. I, v, 196.
- Overween, *v. i.* to be arrogant. 2 H. 4, IV, i, 149; T. A. II, i, 29.
- Overweigh, *v. t.* to outweigh. M. for M. II, iv, 157.
- Overwhelming, *sb.* overhanging, projecting. R. & J. V, i, 39.
- Owe, *v. t.* to own, possess. Tp. I, ii, 407, III, i, 45; Mac. III, iv, 113; Cor. III, ii, 130; M. for M. I, iv, 83; R. 2, IV, i, 185; John, II, i, 109; R. & J. II, ii, 46; Lear, I, iv, 119; Lucr. 82; Comp. 327. To make liable to, expose. Cor. V, vi, 138.

GLOSSARY

- Own.** Was his own = was in possession of his senses. *Tp.* V, i, 213.
- Oxlip,** *sb.* the larger cowslip. (*primula elation*). *M.* N's D. II, i, 250; *W. T.* IV, iv, 125.
- Oyes,** *sb.* give ear; a summons to attention uttered by the public crier (*Fr. oyez*). *M. W. V.* v, 39; *T. & C. IV.* v, 143.
- PACE,** *sb.* rule of conduct. *A. W. IV.* v, 60. *v. t.* to teach a horse its paces. *H. 8, V.* iii, 22; *A. & C. II.* ii, 68. Metaphorically. *M.* for *M. IV.* iii, 129; *Per. IV.* vi, 62; *W. T. IV.* i, 23.
- Pack,** *sb.* a confederacy. *M. W. IV.* ii, 103; *C. of E. IV.* iv, 99. *Lear, V.* iii, 18. A knapsack. 2 *H. 6, IV.* ii, 46.
- Pack,** *v. i.* to shuffle cards unfairly. *A. & C. IV.* xiv, 19. To conspire. *T. A. IV.* ii, 156; *Ham. III.* iv, 211. Go away. *Pass. P.* xv, 9.
- Packed,** *p. p.* confederate, in collusion. *C. of E. V.* i, 219; *M. A. V.* i, 285.
- Packing,** *sb.* plotting, confederacy. *T. of S. V.* i, 105; *Lear, III.* i, 26.
- Paction,** *sb.* compact. *H. 5, V.* ii, 356.
- Paddock,** *sb.* a toad. *Ham. III.* iv, 190. A familiar spirit in the form of a toad. *Mac. I.* i, 9.
- Page,** *v. t.* to follow as a page. *Tim. IV.* iii, 223.
- Pageant,** *v. t.* to make a show of, mimic. *T. & C. I.* iii, 151. *sb.* See note on *A. & C. IV.* xiv, 8.
- Pain,** *sb.* penalty. *M.* for *M. II.* iv, 86. Task. *Tp. I.* ii, 242.
- Painful,** *adj.* laborious, toilsome. *Tp. III.* i, 1; *T. of S. V.* ii, 149; *H. 5, IV.* iii, 111.
- Painfully,** *adv.* laboriously. *L. L. L. I.* i, 74; *John, II.* i, 223.
- Painted,** *p. p.* specious. *T. A. II.* iii, 126; *Ham. III.* i, 53.
- Painted cloth.** Cloth or canvas used for hangings and painted with figures, moral sentences, and mottoes. *Lucr. 245*; *L. L. L. V.* ii, 571; *As, III.* ii, 263; 1 *H. 4, IV.* ii, 25; *T. & C. V.* x, 45.
- Pajock,** *sb.* a peacock. *Ham. III.* ii, 278.
- Palabras.** Words (Spanish). *M. A. III.* v, 15. *Paucas pallabris = pocas palabras*, few words. *T. of S. ind. i.* 5.
- Palate,** *v. i.* to savour of. *Cor. III.* i, 104. To taste. *A. & C. V.* ii, 7. To perceive by the taste. *T. & C. IV.* i, 61.
- Pale,** *sb.* paleness. *V. & A. 589*; *Lucr. 1512*; *W. T. IV.* iii, 4 (with a quibble on the word in the sense of "province").
- Pale,** *sb.* enclosure, confine. *V. & A. 230*; *R. 2, III.* iv, 40; *Ham. I.* iv, 28; 1 *H. 6, IV.* ii, 45. *v. t.* to make pale. *Ham. I.* v, 90. To enclose as with a pale, encircle. 3 *H. 6, I.* iv, 103.
- Pale,** *adj.* causing paleness. *V. & A. 739*.
- Paléd,** *adj.* pale. *Comp. 198*.
- Palisadoes,** *sb.* palisades, stakes. 1 *H. 4, II.* iii, 49.
- Pall,** *v. r.* to wrap oneself up. *Mac. I.* v, 48.
- Pall,** *v. i.* to grow vapid and tasteless, like wine; hence, to become worthless, decay. *Ham. V.* ii, 9; *A. & C. II.* vii, 81.
- Pallet,** *sb.* a mean bed. 2 *H. 4, III.* i, 10.
- Palliamment,** *sb.* a robe. *T. A. I.* i, 182.
- Palm,** *sb.* victory, glory. *T. & C. III.* i, 150.
- Palmer,** *sb.* a pilgrim. *R. 2, III.* iii, 151; *R. & J. I.* v, 98.
- Palmy,** *adj.* victorious. *Ham. I.* i, 113.
- Palter,** *v. i.* to shift, equivocate. *J. C. II.* i, 126; *Mac. V.* viii, 20. *A. & C. III.* ii, 63; *T. & C. II.* iii, 227.
- Paltering,** *sb.* shuffling, haggling. *Cor. III.* i, 58.
- Paly,** *adj.* pale. *H. 5, IV.* chor. 8; *R. & J. IV.* i, 100.
- Pandarly,** *adj.* pimping. *M. W. IV.* ii, 103.
- Pang,** *v. t.* to afflict with pangs, torture. *H. 8, II.* iii, 15; *Cym. III.* iv, 94.
- Pantaloon,** *sb.* an old fool; one of the characters borrowed like Harlequin from the old Italian comedy. *As, II.* vii, 158; *T. of S. III.* i, 36.
- Pantler,** *sb.* the servant in charge of the pantry. *W. T. IV.* iv, 56; 2 *H. 4, II.* iv, 228; *Cym. II.* iii, 124.

GLOSSARY

- Paper**, *v. t.* to set down on paper, register. H. 8, I, i, 80.
- Paragon**, *v. t.* to serve as a model for. Oth. II, i, 62. To compare. A. & C. I, v, 71.
- Parallel**, *sb.* line. Sonn. lx, 10.
- Paragoned**, *p. p.* regarded as a model or pattern. H. 8, II, iv, 230.
- Paraquito**, *sb.* a little parrot. 1 H. 4, II, iii, 82.
- Parcel**, *sb.* a part. C. of E. V, i, 106; 1 H. 4, III, ii, 159; T. A. II, iii, 49; Oth. I, iii, 154; Cor. I, ii, 32, IV, v, 216; Comp. 87. Details. 2 H. 4, IV, ii, 36; H. 8, III, ii, 125. A small company. L. L. L. V, ii, 160; M. of V. I, ii, 96; A. W. II, iii, 50.
- Parcel**, *v. t.* to particularise. A. & C. V, ii, 162.
- Parcelled**, *p. p.* divided severally. R. 3, II, ii, 81.
- Parcel-bawd**, *sb.* half bawd. M. for M. II, i, 61.
- Parcel-gilt**, *adj.* partly gilt. 2 H. 4, II, i, 84.
- Pard**, *sb.* leopard. Tp. IV, i, 260; As, II, vii, 150.
- Pardon**, *v. t.* to excuse, give leave to. Two G. III, ii, 98.
- Pare**, *v. t.* to diminish. H. 8, III, ii, 159.
- 'Parel**, *sb.* apparel. Lear, IV, i, 50.
- Perfect**. Blunder for "present." L. L. L. V, ii, 501.
- Paris-garden**. A bear-garden in Bank-side, Southwark. H. 8, V, iv, 2.
- Parish-top**, *sb.* a large top which was formerly kept in every village for exercise in frosty weather. Tw. N. I, iii, 38.
- 'Paritor**, *sb.* an apparitor, summoner, or officer of the Bishop's Court who carried out citations. L. L. L. III, i, 176.
- Parked**, *p. p.* enclosed. 1 H. 6, IV, ii, 45.
- Parle**, *sb.* parley, conference. Two G. I, ii, 5; John, II, i, 205; Ham. I, i, 62; T. A. V, iii, 19. *adj.* speaking, insinuating. Lucr. 100. *v. i.* to converse. L. L. L. V, ii, 122.
- Parlous**, *adj.* perilous, dangerous. M. N's D. III, i, 12; As, III, ii, 39; R. 3, II, iv, 35.
- Parmaceti**, *sb.* spermaceti. 1 H. 4, I, iii, 58.
- Part**, *adv.* in part, partly. Tw. N. III, iv, 327; Oth. V, ii, 299.
- Part**, *sb.* party, side. H. 5, IV, vii, 114; 1 H. 6, III, i, 81; 2 H. 6, V, ii, 35; T. & C. IV, v, 156; Cor. V, iii, 121; Sonn. xlix, 12, cxxxviii, 6. Rôle in a play. Lucr. 278. The better part = the soul. C. of E. II, ii, 122; Sonn. xxxix, 2, lxxiv, 8. Parts = qualities, accomplishments. John, III, iv, 96; Tim. III, v, 75; Oth. I, ii, 31; III, iii, 268; T. & C. IV, iv, 78.
- Parts** = qualities. John, III, iv, 96; Tim. III, v, 75.
- Part**, *v. i.* to depart, go away. W. T. I, ii, 10; C. of E. III, i, 67; Mac. V, viii, 52; Two G. I, i, 71; Lear, I, ii, 23; Cor. V, vi, 73. *v. t.* to leave. R. 2, III, i, 3; Per. V, iii, 39; Sonn. cxiii, 3. To disperse. J. C. III, ii, 4. To divide, distribute. J. C. V, v, 81.
- Partake**, *v. t.* to impart, communicate. W. T. V, iii, 132; Per. I, i, 153. To share. J. C. II, i, 305. *v. i.* to participate. Tw. N. V, i, 81; Sonn. cxlix, 2.
- Partaker**, *sb.* confederate. 1 H. 6, II, iv, 100.
- Parted**, *p. p.* endowed. T. & C. III, iii, 96.
- Partial**, *adj.* inclined. C. of E. I, i, 4. Inequitable. T. & C. II, ii, 178. A partial slander = the reproach of partiality. R. 2, I, iii, 241.
- Partialize**, *v. t.* to make partial. R. 2, I, i, 120.
- Participate**, *adj.* participating. Cor. I, i, 101.
- Participation**, *sb.* companionship, society. 1 H. 4, III, ii, 87.
- Parti-coated**, *adj.* having a coat of many colours, motley, like a fool. L. L. L. V, ii, 754.
- Particular**, *adj.* private, affecting the individual. M. for M. IV, iv, 25; Lear. V, i, 30; Tim. IV, iii, 158, V, ii, 8; T. & C. I, iii, 341. *sb.* part. A. W. II, v, 60. Personal opinion. T. & C. II, ii, 9. Intimacy. Cor. V, i, 3.

GLOSSARY

Particularize, *v. t.* to describe in detail.
Particularly, *adv.* halts not particularly
 = does not stop at particular persons.

Tim. I, i, 49.

Partisan, *sb.* a kind of pike. R. & J. I, i, 71, 92; Ham. I, i, 140; A. & C. II, vii, 13.

Partlet, *sb.* the name of the hen in the story of Reynard the Fox. W. T. II, iii, 75; 1 H. 4, III, iii, 51.

Party, *sb.* part. R. 2, III, iii, 115; Lear, II, i, 26. Person. A. & C. V, ii, 245.

Party-verdict. A party-verdict gave = had a share in giving the verdict. R. 2, I, iii, 234.

Pash, *sb.* a grotesque word for the head. W. T. I, ii, 128. *v. t.* to beat, smite, dash. T. & C. II, iii, 198, V, v, 10.

Pass, *v. i.* to surpass, exceed belief.

M. W. I, i, 271, IV, ii, 121; L. L. L. V, i, 111; T. of A. I, i, 12; T. & C. I, ii, 161. To prevail. H. 8, V, iii, 59. To die. 2 H. 6, III, iii, 25; Lear, IV, vi, 47. To give verdict. M. for M. II, i, 19, 23; Lear, III, vii, 23. To care for, regard. 2 H. 6, IV, ii, 123. To make a thrust in fencing. Ham. V, ii, 290; cf. Tw. N. III, i, 40. *v. t.* to pass for, represent. L. L. L. V, i, 112. To transfer to, make conveyance. T. of S. IV, iv, 45. To transact, get through. T. of S. IV, iv, 57. To made a pass in fencing. M. W. II, iii, 24; Ham. V, ii, 290. To indulge in, as a jest. M. W. I, i, 150; H. 3, II, i, 123. To pass over, omit. Cor. II, ii, 137. To pass upon = to deceive, trick. Tw. N. III, i, 40, V, i, 339. *sb.* passage. Ham. II, ii, 77. A thrust in fencing. Ham. IV, vii, 138, V, ii, 61. Pass of pate = witty sally, thrust of wit. Tp. IV, i, 242.

Passable, *adj.* capable of procuring a pass. Cor. V, ii, 13. That may be passed through. Cym. I, ii, 8.

Passado, *sb.* a pass or motion forwards in fencing. L. L. L. I, ii, 168; R. & J. II, iv, 25, III, i, 82.

Pass upon. To impose upon. Tw. N. III, i, 40, V, i, 339.

Passage, *sb.* motion. Cor. V, vi, 76; H. 8,

II, iv, 165. The passing to and fro, traffic. C. of E. III, i, 99; Oth. V, i, 37. Departure, death. Ham. III, iii, 86. (In Ham. V, ii, 390, "for his passage" = to accompany his departure instead of the passing bell.) Passing away. 1 H. 6, II, v, 108. Occurrence. A. W. I, i, 17; Ham. IV, vii, 112; Cym. III, iv, 90. Process, course. W. T. III, ii, 88; R. & J. prol. 9; T. & C. II, iii, 127. Degree, step. H. 5, I, i, 86. Thy passages of life = the actions of thy life. 1 H. 4, III, ii, 8. Passages of grossness = gross impositions. Tw. N. III, ii, 67.

Passant. A term of heraldry denoting the position of an animal walking. M. W. I, i, 17.

Passenger, *sb.* a passer by, wayfarer. R. 2, V, iii, 9; 2 H. 6, III, i, 129.

Passes, *sb.* acts of deception. M. for M. V, i, 368.

Passing, *adv.* exceedingly. Two G. IV, iv, 144; M. A. II, i, 69; Cor. I, i, 201; 3 H. 6, V, i, 106.

Passing-bell, *sb.* knell of death. V. & A. 702.

Passion, *sb.* suffering. Ham. II, i, 105, IV, v, 184. Emotion, disturbance of mind. Mac. III, iv, 57; Tp. IV, i, 143; J. C. I, ii, 40; T. of S. ind. i, 95. Sorrow, grief. Tp. I, ii, 392; Tw. N. II, iv, 4; T. A. I, i, 106; Tim. III, i, 55. Sentiment, feeling. J. C. I, ii, 48. Compassion. Ham. II, ii, 512.

Passion, *v. i.* to express sorrow, grieve. Tp. V, i, 24; Two G. IV, iv, 163; L. L. L. I, i, 247; V. & A. 1059.

Passionate, *adj.* sorrowful. John, II, i, 544. Displaying emotion. 2 H. 6, I, i, 99; Ham. II, ii, 426. *v. t.* to express with emotion. T. A. III, ii, 6.

Passy measures, a corruption of the Italian *passamezzo*, which denotes a measured and stately step in dancing. Tw. N. V, i, 192.

Past-proportion, *sb.* excessive magnitude. T. & C. II, ii, 29.

Pastry, *sb.* the room in which the pastry is made. R. & J. IV, iv, 2.

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- Patch**, *v. t.* to piece together, manufacture. A. & C. II, ii, 56, 60.
- Patch**, *sb.* a fool. M. N's D. III, ii, 9; M. of V. II, v, 45; Mac. V, iii, 15; L. L. L. IV, ii, 29; C. of E. III, i, 32; Tp. III, ii, 60.
- Patched**, *adj.* motley, pied; from the parti-coloured dress worn by domestic fools. M. N's D. IV, i, 206.
- Patchery**, *sb.* trickery. T. & C. II, iii, 67; Tim. V, i, 94.
- Patent**, *sb.* formal right, privilege. Oth. IV, i, 194; Sonn. lxxxvii, 8.
- Path**, *v. i.* to walk, go. J. C. II, i, 83.
- Pathetical**, *adj.* moving, persuasive. L. L. L. I, ii, 94, IV, i, 141. Pitiful. As, IV, i, 171.
- Patient**, *v. r.* to calm oneself. T. A. I, i, 121.
- Patine**, *sb.* a plate of metal. M. of V. V, i, 59.
- Patronage**, *v. t.* to patronize, support, protect. 1 H. 6, III, i, 48, iv, 32.
- Pattern**, *sb.* an example, instance. R. 3, I, ii, 54; Oth. V, ii, 11; Comp. 170. That which is made after a model. H. 5, II, iv, 61.
- Pauca**, few; that is, few words. M. W. I, i, 119; H. 5, II, i, 77. In full, *pauca verba*. M. W. I, i, 109; L. L. L. IV, ii, 159.
- Paunch**, *v. t.* to rip up the belly. Tp. III, ii, 86.
- Paved**, *adj.* pebbly. M. N's D. II, i, 84.
- Pavilioned**, *p. p.* tented, encamped. H. 5, I, ii, 129.
- Pavin**, *sb.* a stately dance of Spanish, or more probably Italian, origin. Tw. N. V, i, 192.
- Pawn**, *sb.* a pledge. R. 2, I, i, 74; Lear, I, i, 154; John, V, ii, 141.
- Pax**, *sb.* a mistake for "pix" or "pyx." The pax was a small piece of wood or metal, with the figure of Christ upon it, which was offered to the laity to kiss. The pix was a box containing the consecrated host. H. 5, III, vi, 39, 44.
- Pay**, *v. t.* to hit, beat, punish. Tw. N. III, iv, 264; 1 H. 4, II, iv, 185, 211, V, iii, 45; M. W. V, v, 56; Cym. IV, ii, 247, V, iv, 161. To reward, requite. C. of E. IV, iv, 10; Tp. II, i, 35.
- Payment**, *sb.* punishment. As, I, i, 142; H. 5, IV, viii, 13.
- Peace-parted**, *p. p.* having departed in peace. Ham. V, i, 232.
- Peach**, *v. t.* to impeach, accuse. M. for M. IV, iii, 10; 1 H. 4, II, ii, 43.
- Peak**, *v. i.* to grow thin. Mac. I, iii, 23. To mope. Ham. II, ii, 561.
- Peaking**, *adj.* sneaking, cowardly. M. W. III, v, 63.
- Peantry**, *sb.* vulgarity, boorishness; M. of V. II, ix, 46.
- Peasod**, *sb.* the pod or husk containing the peas. M. N's D. III, i, 173; Tw. N. I, v, 149. Used for the plant itself. As, II, iv, 48.
- Peat**, *sb.* a pet, darling. T. of S. I, i, 78.
- Peck**, *v. t.* to pitch. H. 8, V, iv, 87.
- Pedant**, *sb.* a schoolmaster. L. L. L. III, i, 167; Tw. N. III, ii, 70.
- Pedascule**, *sb.* pedant, schoolmaster. T. of S. III, i, 48.
- Peel**, *v. t.* to strip off the bark. M. of V. I, iii, 79; Lucr. 1167.
- Peeled**, *adj.* shaven. 1 H. 6, I, iii, 30.
- Peer**, *v. t.* to allow to peep out. Lucr. 472. *v. i.* to appear. T. of S. IV, iii, 170.
- Peevish**, *adj.* childish, silly. 1 H. 6, V, iv, 186; R. 3, I, iii, 194, IV, ii, 101; Oth. II, iii, 177; T. & C. V, iii, 16; Ham. I, ii, 100. Fretful, wayward. M. of V, I, i, 86; T. of S. V, ii, 157; John, II, i, 402.
- Peevishly**, *adv.* ill-temperedly. Tw. N. II, ii, 12.
- Peg**, *sb.* the pin on which the wires of a musical instrument were stretched. To set down the pegs = to lower the pins, to put the instrument out of tune. Oth. II, i, 198.
- Peg-a-Ramsey**, a name borrowed from an old song. Tw. N. II, iii, 74.
- Peised**, *p. p.* poised, balanced. John, II, i, 575.
- Peize**, *v. t.* to weigh down, and so retard. M. of V. III, ii, 22; R. 3, V, iii, 105.

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- Pelleted**, *p. p.* formed in o pellets or small balls. Comp. 18; A. & C. III, xiii, 165.
- Pelt**, *v. i.* to fling about opprobrious words, fume, chafe. Lucr. 1418.
- Pelting**, *adj.* paltry, petty. M. N's D. II, i, 91; R. 2, II, i, 60; M. for M. II, ii, 112; Lear, I, iii, 18; T. & C. IV, v, 267.
- Pendulous**, *adj.* overhanging, threatening to fall. Lear III, iv, 66.
- Penetrative**, *adj.* penetrating, touching the heart. A. & C. IV, xiv, 75.
- Penitent**, *adj.* doing penance. C. of E. I, ii, 52. Used as a substantive. A. W. III, v, 91.
- Pensioner**, *sb.* one of the body of Gentlemen Pensioners who attended upon the person of the sovereign. M. W. II, ii, 70; M. N's D. II, i, 10.
- Pensived**, *adj.* pensive. Comp. 219.
- Pent-house**, *sb.* a lean-to building. M. of V. II, vi, 1; M. A. III, iii, 96. Used of the eyelid which is overhung by the eyebrow. Mac. I, iii, 20.
- Penurious**, *adj.* necessitous. Tim. IV, iii, 92.
- Peradventure**, *adv.* perhaps. M. A. I, ii, 20; Cor. II, i, 85, &c.
- Perdu**, *sb.* a soldier sent on a forlorn hope. Lear, IV, vii, 35.
- Perdurable**, *adj.* lasting. H. 5, IV, v, 7; Oth. I, iii, 337.
- Perdurably**, *adv.* lastingly. M. for M. III, i, 116.
- Perdy**, *int.* by God, verily (Fr. *par dieu*). Tw. N. IV, ii, 73; H. 5, II, i, 47; Ham. III, ii, 288. In C. of E. IV, iv, 68, "perdie."
- Peregrinate**, *adj.* foreign. L. L. L. V, i, 12.
- Peremptory**, *adj.* firmly determined. John, II, i, 454; Cor. III, i, 286. Daring, audacious. L. L. L. IV, iii, 222; 1 H. 4, I, iii, 17.
- Perfect**, *adj.* fully satisfied. Mac. III, iv, 21; Tim. I, ii, 83. Fully informed, certain. W. T. III, iii, 1; Mac. I, v, 2, IV, ii, 65; Cym. III, i, 71.
- Perfect**, *v. t.* to instruct fully. M. for M. IV, iii, 138; Tp. I, ii, 79.
- Perforce**, *adv.* violently. C. of E. IV, iii, 89. "Force perforce" in the same sense. John, III, i, 142; 2 H. 4, IV, i, 116. Of necessity. Tp. V, i, 133; R. & J. I, v, 87.
- Periapts**, *sb.* amulets. 1 H. 6, V, iii, 2.
- Period**, *sb.* end, conclusion. A. & C. IV, ii, 25, xiv, 107; 3 H. 6, V, v, 1; Lear, IV, vii, 97; Lucr. 380, 565; M. N's D. V, i, 96. *v. t.* to put an end to. Tim. I, i, 102.
- Perish**, *v. t.* to destroy. 2 H. 6, III, ii, 100.
- Perishen**, *v. i.* to perish. Per. II, prol. 35.
- Perked up**, *p. p.* dressed up showily. H. 8, II, iii, 21.
- Perjure**, *sb.* a perjurer. L. L. I. IV, iii, 43. *v. t.* to make perjured, taint with perjury. A. & C. III, xii, 30.
- Perpend**, *v. i.* to reflect. M. W. II, i, 103; Ham. II, ii, 105. *v. t.* to consider. H. 5, IV, iv, 8.
- Perplexed**, *adj.* bewildered, distracted. Oth. V, ii, 349; Lucr. 733.
- Persever**, *v. i.* to persevere. As, V, ii, 4; Ham. I, ii, 92, &c.
- Persistive**, *adj.* persistent. T. & C. I, iii, 21.
- Person**, *sb.* personal appearance, physique. T. & C. IV, iv, 78.
- Personage**, *sb.* personal appearance, figure. M. N's D. III, ii, 292; Tw. N. I, v, 147.
- Personate**, *v. t.* to represent. Tw. N. II, iii, 149; Tim. I, i, 72, V, i, 32; Cym. V, v, 452.
- Perspective**, *sb.* an instrument for producing an optical deception. A. W. V, iii, 48; Tw. N. V, i, 209; R. 2, II, ii, 18; Sonn. xxiv, 4. It was made in various forms.
- Perspectively**, *adv.* as through a perspective. H. 5, V, ii, 314.
- Persuade**, *v. i.* to use persuasion. M. for M. V, i, 93; M. of V. III, ii, 283.
- Persuaded**, *p. p.* best persuaded = having the best opinion. Tw. N. II, iii, 140.
- Pert**, *adj.* brisk, lively. L. L. I. V, ii, 272; M. N's D. I, i, 13.
- Pertly**, *adv.* briskly. Tp. IV, i, 58. Saucily. T. & C. IV, v, 219.

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- Pertaunt-like**, *adv.* a word not yet satisfactorily explained or amended. It may mean *perting-like*, *i. e.* *pertingly*, *pertly*, *briskly*. L. L. L. V, ii, 67.
- Perusal**, *sb.* survey, examination. Ham. II, i, 90.
- Peruse**, *v. t.* to survey, examine. C. of E. I, ii, 13; R. 2, III, iii, 53; R. & J. V, iii, 74; Ham. IV, vii, 136.
- Pervert**, *v. t.* to turn aside, avert, divert. Cym. II, iv, 151.
- Pester**, *v. t.* to disturb, encumber, infest. Mac. V, ii, 23; Ham. I, ii, 22; Cor. IV, vi, 7.
- Petar**, *sb.* an engine filled with explosive materials, like a modern shell. Ham. III, iv, 207.
- Petitionary**, *adj.* supplicatory. As, III, ii, 176; Cor. V, ii, 72.
- Petticoes**, *sb.* feet, pig's trotters. W. T. IV, iv, 598.
- Pew-fellow**, *sb.* companion, intimate associate. R. 3, IV, iv, 58.
- Phantasime**, *sb.* a fantastical person. L. L. L. IV, i, 92; V, i, 16.
- Phantasma**, *sb.* phantasm, apparition. J. C. II, i, 65.
- Pheeze**, *v. t.* to beat, chastise, torment. T. of S. ind. i, i; T. & C. II, iii, 200.
- Philip**, a familiar term for a sparrow. John, I, i, 231.
- Philip and Jacob**, the first of May. M. for M. III, ii, 189.
- Philippian**, worn at the battle of Philippi. A. & C. II, v, 23.
- Phoenix**, *adj.* matchless, unparalleled. Comp. 93.
- Phraseless**, *adj.* indescribable. Comp. 225.
- Physic**, *v. t.* to relieve. Mac. II, iii, 48.
- Physical**, *adj.* salutary, wholesome. Cor. I, v, 18; J. C. II, i, 261.
- Pia mater**, the membrane which covers the brain. Used for the brain itself. L. L. L. IV, ii, 67; Tw. N. I, v, 107; T. & C. II, i, 69.
- Picked**, *v. t.* to pitch. Cor. I, i, 198.
- Picked**, *adj.* refined, precise. L. L. L. V, i, 11; John, I, i, 193; Ham. V, i, 136.
- Pickers**, *sb.* petty thieves; the fingers. Ham. III, ii, 327.
- Picking**, *adj.* paltry, trifling. 2 H. 4, IV, i, 198.
- Pick-thank**, *sb.* a fawning flatterer. 1 H. 4, III, ii, 25.
- Piece**, *sb.* a vessel of wine. T. & C. IV, i, 64. See 1 Esdr. viii, 20. Used contemptuously of a woman. T. A. I, i, 309; T. & C. IV, i, 64. *v. t.* to contribute to. W. T. V, ii, 105; Lear, I, i, 199; A. & C. I, v, 45; Oth. II, iii, 209.
- Pied**, *adj.* parti-coloured, spotted. Tp. III, ii, 60; L. L. L. V, ii, 881; M. of V. I, iii, 73.
- Piedness**, *sb.* diversity of colour. W. T. IV, iv, 87.
- Pigeon-livered**, *adj.* the pigeon was supposed to have no gall. Ham. II, ii, 572.
- Pight**, *p. p.* pitched, fixed. T. & C. V, x, 24; Lear, II, i, 65; Cym. V, v, 164.
- Pig-nuts**, *sb.* earth-nuts. Tp. II, ii, 158.
- Pilcher**, *sb.* a scabbard. R. & J. III, i, 78.
- Piled**. A quibble is intended between "piled" = peeled, bald, and "piled" as applied to velvet. M. for M. I, ii, 34. Based, founded. W. T. I, ii, 430.
- Pill**, *v. t.* to pillage, plunder. R. 2, II, i, 246; R. 3, I, iii, 159; Tim. IV, i, 12.
- Pillicock**, a term of endearment. Lear, III, iv, 75.
- Pin**, *sb.* the bull's eye of the target. L. L. L. IV, i, 129; R. & J. II, iv, 15.
- Pin and web**, the disease of the eye now known as cataract. W. T. I, ii, 291; Lear, III, iv, 115.
- Pin-buttock**, *sb.* a narrow buttock. A. W. II, ii, 17.
- Pinch**, *v. t.* to press. A. & C. II, vii, 6.
- Pine**, *v. t.* to starve, wear out. V. & A. 602; R. 2, V, i, 77.
- Pimfold**, *sb.* a pound. Two G. I, i, 103; Lear, II, ii, 8.
- Pink eyne**, small, half-shut eyes. A. & C. II, vii, 112.
- Pinked**, *adj.* pierced with holes. H. 8, V, iv, 46.
- Pioned**, *adj.* a very doubtful word, which

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- probably means "raked with the spade," or "dug out." *Tp.* IV, i, 64.
- Pioneer**, *sb.* pioneer. *H.* 5, IV, ii, 81; *Digger*, sapper, navy. *Ham.* I, v, 163; *Oth.* III, iii, 350; *Lucr.* 1380.
- Pip**. "A pip out" is a cant expression for being a little overtaken in liquor. A pip was a spot on cards and the reference is to a game called bone ace or one and thirty. *T. of S.* I, ii, 32; cf. *T. of S.* IV, ii, 57 n.
- Pipe**, *v. i.* to whistle. *T. A.* IV, iii, 24.
- Pipe-wine**, *sb.* wine from the pipe or butt, with a reference to the other meaning of pipe. *M. W.* III, ii, 77.
- Pismire**, *sb.* ant. 1 *H.* 4, I, iii, 240.
- Pitch**, *sb.* the height to which a falcon soars. 1 *H.* 6, II, iv, 11; 2 *H.* 6, II, i, 6, 12; *R.* 2, I, i, 109; *R.* 3, III, vii, 188; *R.* & *J.* I, iv, 21; *T. A.* II, i, 14; *J. C.* I, i, 74. Hence used of height generally. *Tw.* N I, i, 12; *Ham.* III, i, 86; *Sonn.* vii, 9.
- Piteously**, *adv.* so as to move pity. *T. A.* V, i, 66.
- Pittie-ward**. See note on *M. W.* III, i, 5.
- Place**, *sb.* dwelling-place, residence. *Oth.* I, iii, 222; *As.* II, iii, 27; *Comp.* 82. The highest pitch of a hawk. *Mac.* II, iv, 12.
- Placket**, *sb.* a petticoat. *W. T.* IV, iv, 239, 601; *Lear*, III, iv, 95; *T. & C.* II, iii, 19; *L. L. L.* III, i, 174.
- Plain**, *v. t.* to make plain. *Per.* III, prol. 14. *v. i.* to complain. *Lear*, III, i, 39. *adj.* level. *T. A.* IV, i, 70.
- Plainly**, *adv.* honestly, without subterfuge. *Cor.* V, iii, 3.
- Plaining**, *sb.* complaint. *C. of E.* I, i, 73; *R.* 2, I, iii, 175.
- Plain-song**, *sb.* the simple melody without variations. *H.* 5, III, ii, 4, 5; *H.* 8, I, iii, 45. Used as an adjective. *M. N's D.* III, i, 120.
- Plaintful**, *adj.* woeful. *Comp.* 2.
- Plaited**, *adj.* crafty, intricate. *Lear*, I, i, 280.
- Plaits**, *sb.* folds. *Lucr.* 93.
- Planchet**, *adj.* made of planks. *M.* for *M.* IV, i, 28.
- Plant**, *sb.* the sole of the foot. *A. & C.* II, vii, 2.
- Plantage**, *sb.* plants, vegetation. *T. & C.* III, ii, 173.
- Plantain**, *sb.* the *plantago major* or *media* which was used to stop bleeding. *L. L. L.* III, i, 68; *R. & J.* I, ii, 51.
- Plantation**, *sb.* planting, colonising. *Tp.* II, i, 137.
- Plash**, *sb.* a pool. *T. of S.* I, i, 23.
- Plate**, *v. t.* to clothe in plate armour. *Lear*, IV, vi, 165.
- Plated**, *p. p.* armed. *R.* 2, I, iii, 28; *A. & C.* I, i, 4.
- Plates**, *sb.* pieces of silver money. *A. & C.* V, ii, 92.
- Platforms**, *sb.* plans. 1 *H.* 6, II, i, 77.
- Plausibly**, *adv.* by acclamation. *Lucr.* 1854.
- Plausive**, *adj.* persuasive, pleasing, worthy of applause. *A. W.* I, ii, 53, IV, i, 25; *Ham.* I, iv, 30.
- Play**, *v. t.* to play for. *H.* 5, IV, chor. 19.
- Play your prize**. To play a prize in a fencing school was to go through certain exercises in order to qualify for a degree. *T. A.* I, i, 399.
- Pleached**, *adj.* intertwined, folded. *M.* A. III, i, 7; *A. & C.* IV, xiv, 73; *H.* 5, V, ii, 42.
- Pleasance**, *sb.* pleasure, merriment. *Oth.* II, iii, 282; *Pass. P.* 158.
- Pleasantly**, *adv.* sportively, jestingly. *T. & C.* IV, v, 249.
- Please-man**, *sb.* a flatterer, parasite. *L. L. L.* V, ii, 463.
- Pleasure**, *v. t.* to gratify. *M. A.* V, i, 129; *M.* of *V.* I, iii, 7. *sb.* pleasure ground. *J. C.* III, ii, 251.
- Plenty**, *adj.* plentiful. *Tp.* IV, i, 110.
- Pliant**, *adj.* yielding, fit. *Oth.* I, iii, 151.
- Plight**, *sb.* pledge. *Lear*, I, i, 100.
- Plot**, *sb.* a spot of ground. *John.* II, i, 40; 2 *H.* 6, II, ii, 60; *Ham.* IV, iv, 62.
- Plume up**, to prank up; hence to gratify. *Oth.* I, iii, 387.
- Plummet**, *sb.* ignorance itself is a plummet o'er me is sometimes interpreted as I am a plummet's depth below igno-

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- rance itself. M. W. V, v, 156. But *see* note.
- Plumpy, *adj.* plump. A. & C. II, vii, 112.
- Plurisy, *sb.* a plethora, superabundance. Ham. IV, vii, 117.
- Pocket up, *v. t.* = to bear without resentment. 1 H. 4, III, iii, 162; H. 5, III, ii, 49.
- Point, *sb.* a tagged lace. T. of S. III, ii, 45; A. & C. III, xiii, 157; Tw. N. I, v, 21; W. T. IV, iv, 203; 1 H. 4, II, iv, 207; 2 H. 4, I, i, 53. A command. Cor. IV, vi, 126. Cf. Tp. I, ii, 500; 2 H. 4, IV, i, 52.
- Point. At a point = prepared. Mac. IV, iii, 135. At point = completely. Ham. I, ii, 200. On the point (of), about (to). Cor. III, i, 194, V, iv, 60. In readiness, fully prepared. Lear, I, iv, 325, III, i, 33. At ample point = in ample measure. T. & C. III, iii, 89. No point = no (Fr. *ne . . . point*). L. L. L. II, i, 189. To point = exactly. Tp. I, ii, 194.
- Point-device, or Point-devise, *adj.* precise, final. As, III, ii, 354; L. L. L. V, i, 16. *adv.* precisely, exactly. Tw. N. II, v, 145.
- Point of war, a set of notes on the trumpet. 2 H. 4, IV, i, 52.
- Point, *v. t.* to appoint. Sonn. xiv, 6.
- Point on, *v. t.* to refer to, concern. Oth. V, ii, 49; J. C. I, iii, 32.
- Pointing-stock, *sb.* object of scorn. 2 H. 6, II, iv, 46.
- Points, *sb.* directions, commands; as if given by sound of trumpet. Cor. IV, vi, 126.
- Poise, *sb.* weight. Lear, II, i, 120; Oth. III, iii, 83. *v. t.* to weigh. 2 H. 6, II, i, 199; R. & J. I, ii, 95; T. & C. I, iii, 339. To counter-balance. Oth. I, iii, 327.
- Poke, *sb.* pocket. As, II, vii, 20.
- Poking-sticks, *sb.* irons for setting out the plaits of ruffs. W. T. IV, iv, 223.
- Polack, *sb.* a native of Poland. Ham. I, II, ii, 63, 75. Used as an adjective. Ham. V, ii, 368.
- Pole, *sb.* standard. A. & C. IV, xv, 65. Quarterstaff. L. L. L. V, ii, 682 *n.*
- Pole-clipt, *adj.* a pole-clipt vineyard is a vineyard in which the vines embrace or are twined about the poles. Tp. IV, i, 68.
- Policy, *sb.* cunning, stratagem. Cor. III, ii, 42, 48; T. & C. IV, i, 20. As, V, i, 52; Lucr. 1815. Political wisdom. H. 5, I, ii, 220. Civil rule. T. & C. V, iv, 16.
- Politic, *adj.* relating to politics or state policy. Tw. N. II, v, 143. Cunning, wise. T. & C. III, iii, 254; Sonn. cxxiv, 11.
- Politician, *sb.* a political intriguer. Tw. N. III, ii, 29; 1 H. 4, I, iii, 241; Ham. V, i, 78; Lear, IV, vi, 171.
- Polled, *adj.* clipped, laid bare. Cor. IV, v, 292.
- Pollusion, blunder for "allusion." L. L. L. IV, ii, 44.
- Pomander, *sb.* a ball of perfume. W. T. IV, iv, 590.
- Pomewater, *sb.* a large sweet apple, *malus carbonaria*. L. L. L. IV, ii, 4.
- Pomgarnet, *sb.* pomegranate. 1 H. 4, II, iv, 36.
- Pontic Sea, *sb.* the Euxine. Oth. III, iii, 457.
- Pooped, *p. p.* wrecked. Per. IV, ii, 23.
- Poor-John, *sb.* hake salted and dried. Tp. II, ii, 26; R. & J. I, i, 31.
- Poperin, *adj.* a poperin pear, so called from Popering in Belgium. R. & J. II, i, 38.
- Popinjay, *sb.* a parrot. 1 H. 4, I, iii, 50.
- Popular, *adj.* vulgar. H. 5, IV, i, 38.
- Popularity, *sb.* vulgarity, intercourse with the common people. 1 H. 4, III, ii, 69; H. 5, I, i, 59.
- Populous, *adj.* numerous. A. & C. III, vi, 50.
- Porpentine, *sb.* porcupine. 2 H. 6, III, i, 363; T. & C. II, i, 25; Ham. I, v, 20.
- Porringer, *sb.* a bowl or basin. T. of S. IV, iii, 64. A cap shaped like a porringer. H. 8, V, iv, 46.
- Port, *sb.* carriage, bearing, pomp. H. 5, prol. 6; M. of V. I, i, 124; T. of S. I,

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- i, 198. Gate. Cor. I, vii, 1, V, vi, 6; 2 H. 4, IV, v, 24; Tim. V, iv, 55; T. & C. IV, iv, 110, 135; A. & C. IV, iv, 23. Place of exit. Lear, II, iii, 3. Portable, *adj.* enduring. Mac. IV, iii, 89, Lear, III, vi, 108.
- Portage, *sb.* port-hole. H. 5, III, i, 10. Port dues, paid by a vessel on arriving in harbour. Per. III, i, 35.
- Portance, *sb.* carriage, deportment. Cor. II, iii, 221; Oth. I, iii, 139.
- Portly, *adj.* of good demeanour or bearing. R. & J. I, v, 64.
- Position. In position = by way of deliberate assertion. Oth. III, iii, 238.
- Possess, *v. t.* to give possession. A. & C. III, ii, 21. To inform. M. for M. IV, i, 42; M. A. V, i, 267; Tw. N. II, iii, 130; Cor. II, i, 125. Followed by "with." John, IV, ii, 41.
- Possessed, *p. p.* influenced, inspired. M. A. III, iii, 136, 142. Possessed by a demon, mad. R. 2, II, i, 108.
- Possession, *sb.* insanity, madness. C. of E. V, i, 44.
- Posset, *v. t.* to curdle. Ham. I, v, 68. *sb.* a cup of hot milk curdled with other ingredients. Mac. II, ii, 6.
- Possitable, blunder for "positively." M. W. I, i, 216.
- Post, *sb.* a messenger. Tp. II, i, 239; Cor. V, vi, 50. Haste, speed, inpost = in haste. 3 H. 6, V, v, 84; R. & J. V, iii, 272; C. of E. I, ii, 63; W. T. II, i, 182; Lucr. 1. *adv.* post haste. 3 H. 6, I, ii, 48, III, iii, 222. *v. t.* to convey swiftly. Cym. II, iv, 27.
- Post off, *v. t.* = to put off, delay. 3 H. 6, IV, viii, 40.
- Poster, *sb.* a swift traveller. Mac. I, iii, 33.
- Postern, *sb.* the small back-gate of a fortress. R. 2, V, v, 17; Two G. V, i, 9.
- Post-post-haste, *adv.* with the utmost speed. Oth. I, iii, 46.
- Posture, *sb.* manner, behaviour. J. C. V, i, 33; A. & C. V, ii, 220.
- Posy, *sb.* a motto on a ring. M. of V. V, i, 148, 151; Ham. III, ii, 147.
- Pot. To the pot = to certain destruction; a figure borrowed from the kitchen. Cor. I, iv, 48.
- Potato-finger. See T. & C. V, i, 56 *n.*
- Potable, *adj.* drinkable. 2 H. 4, IV, v, 163.
- Potch, *v. i.* to poke, thrust. Cor. I, x, 15.
- Potency, *sb.* authority. Lear, I, i, 172.
- Potent, *sb.* potentate. John, II, i, 358.
- Potential, *adj.* powerful, influential. Oth. I, ii, 13.
- Pothecary, *sb.* apothecary. R. & J. V, iii, 288; Per. III, ii, 9.
- Pother, *sb.* turmoil. Cor. II, i, 208; Lear, III, ii, 50.
- Potting, *sb.* drinking. Oth. II, iii, 72.
- Pottle, *sb.* a tankard: strictly, a measure of two quarts. M. W. II, i, 191, III, v, 24; Oth. II, iii, 78.
- Pottle-deep, *adj.* to the bottom of the tankard. Oth. II, iii, 50.
- Poulter, *sb.* poulterer. 1 H. 4, II, iv, 422.
- Pouncet-box, *sb.* a box for perfumes, pierced with holes. 1 H. 4, I, iii, 38.
- Pound, *v. t.* to imprison. Cor. I, iv, 17.
- Pout upon = grumble at. R. & J. III, iii, 144; Cor. V, i, 52.
- Pow, wow. Pooh, pooh! Cor. II, i, 134.
- Powder, *v. t.* to salt. 1 H. 4, V, iv, 112; M. for M. III, ii, 55.
- Powdering-tub, *sb.* salting-tub. A hot saltwater bath was used in the treatment of venereal disease. H. 5, II, i, 73.
- Power, *sb.* an armed force. John, III, iii, 70, IV, ii, 110; Cor. I, ii, 32, IV, v, 119, VI, 39; R. 3, V, iii, 342; T. A. III, i, 300; Lear, III, i, 30.
- Practic, *adj.* practical. H. 5, I, i, 51.
- Practice, *sb.* artifice, plot. M. A. IV, i, 188; Tw. N. V, i, 339; H. 5, II, ii, 90; 2 H. 6, III, ii, 22; H. 8, V, i, 128; T. A. V, ii, 77; Lear, I, ii, 173, II, i, 73, 107, V, iii, 151; Ham. IV, vii, 67; Oth. III, iv, 142, V, ii, 295; Cor. IV, i, 33.
- Practisant, *sb.* accomplice in a plot, conspirator. 1 H. 6, III, ii, 20.
- Practise, *v. i.* to plot, use stratagems. As, I, i, 134; Oth. I, ii, 73; A. & C.

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- II, ii, 43. *v. t.* to plot, contrive. John, IV, i, 20.
- Praise, *v. t.* to appraise. Tw. N. I, v, 233. *sb.* object of praise. Lucr. 82.
- Prank, *v. t.* to deck, dress. Tw. N. II, iv, 85; W. T. IV, iv, 10; Cor. III, i, 23.
- Pray in aid. To call in to help; a legal term. A. & C. V, ii, 27.
- Precedent, *sb.* the rough draft of a document. John, V, ii, 3; R. 3, III, vi, 7.
- Prognostic, indication. V. & A. 26. *adj.* former. T. of A. I, i, 136; Ham. III, iv, 98.
- Precept, *sb.* a warrant, summons. 2 H. 4, V, i, 12; H. 5, III, iii, 26.
- Preceptial, *adj.* consisting of precepts. M. A. V, i, 24.
- Preciously, *adv.* carefully. in business of importance. Tp. I, ii, 241.
- Precipitate, *v. i.* to fall headlong. Lear, IV, vi, 50.
- Precipitation, *sb.* precipitousness. Cor. III, ii, 4.
- Precurrer, *sb.* forerunner. Phoen. 6.
- Precurse, *sb.* forerunning, foreboding. Ham. I, i, 121.
- Predict, *sb.* prediction. Sonn. xiv, 8.
- Predominate, *v. t.* to overpower. Tim. IV, iii, 142.
- Prefer, *v. t.* to promote, advance. Two G. II, iv, 152; 1 H. 6, III, i, 33, 110; R. 3, V, ii, 83; Oth. II, i, 272. To recommend. Cym. II, iii, 46; Comp. 280; J. C. V, v, 62. To present, offer. M. N's D. IV, ii, 35; J. C. III, i, 28; 1 H. 6, III, i, 10.
- Preferment, *sb.* advancement, promotion. Lear, IV, v, 38.
- Pregnancy, *sb.* readiness of wit. 2 H. 4, I, ii, 160.
- Pregnant, *adj.* ready-witted, clever. M. for M. I, i, 12; Tw. N. II, ii, 26. The pregnant enemy = the devil. Full of meaning. Ham. II, ii, 207. Ready. Ham. III, ii, 59; Lear, IV, vi, 225; Per. IV, prol. 44; T. & C. IV, iv, 87. Plain, evident. M. for M. II, i, 23; Oth. II, i, 235; Cym. IV, ii, 326; W. T. V, ii, 30; Lear, II, i, 76; A. & C. II, i, 45. Susceptible. Lear, IV, vi, 225.
- Pregnantly, *adv.* aptly. T. of A. I, i, 95.
- Premised, *p. p.* sent before the time. 2 H. 6, V, ii, 41.
- Prenominate, *v. t.* to name beforehand. T. & C. IV, v, 250. *p. p.* aforesaid. Ham. II, i, 43.
- Prenzie, *adj.* demure, prim. M. for M. III, i, 95, 98.
- Pre-ordinance, *sb.* a rule formerly established. J. C. III, i, 38.
- Preparation, *sb.* army ready for the field. Oth. I, iii, 14, 221; Cor. I, ii, 15.
- Prepare, *sb.* preparation. 3 H. 6, IV, i, 131.
- Preposterous, blunder for "prosperous." W. T. V, ii, 141.
- Prerogative, *p. p.* possessed of privileges. Oth. III, iii, 278.
- Prescript, *sb.* direction, order. Ham. II, ii, 141; A. & C. III, viii, 5. *adj.* prescriptive. H. 5, III, vii, 45.
- Prescription, *sb.* order, direction. H. 8, I, i, 151.
- Presence, *sb.* personal appearance or dignity. John, I, i, 137, II, i, 367. King's majesty. R. 2, I, iii, 249; H. 8, IV, ii, 37. Presence-chamber. R. 2, I, iii, 289; R. & J. V, iii, 86; H. 8, III, i, 17; Ham. V, ii, 220.
- Present, *sb.* the present time. Tp. I, i, 21; Mac. I, v, 54; H. 8, V, iii, 9.
- Present store. Tw. N. III, iv, 330.
- Subject in hand. A. & C. II, vi, 30. *adj.* instant. R. & J. V, i, 51. *v. t.* to represent. M. A. III, iii, 69. To act the part of. Tp. IV, i, 167; M. W. IV, vi, 20.
- Presentation, *sb.* semblance. As, V, iv, 101; R. 3, IV, iv, 84.
- Presently, *adv.* immediately. Tp. I, ii, 125; J. C. III, i, 28; R. & J. IV, i, 54; Mac. IV, iii, 145; Oth. V, ii, 55.
- Presentment, *sb.* presentation. Tim. I, i, 29. Representation. Ham. III, iv, 54.
- Press, *sb.* a commission for pressing soldiers. 1 H. 4, IV, ii, 12. A crowd. J. C. I, ii, 15; H. 8, IV, i, 78, V, iv,

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81. *v. t.* to force into military service. R. 2, III, ii, 58; 1 H. 4, IV, ii, 14; 3 H. 6, II, v, 64; M. A. III, i, 76; T. & C. III, ii, 205. To torture. R. 2, III, iv, 72; Cor. I, ii, 9.
- Press-money, *sb.* money given to soldiers on being pressed into the service. Lear, IV, vi, 87.
- Pressure, *sb.* impression. Ham. I, v, 100, III, ii, 24.
- Prest, *adj.* ready. M. of V. I, i, 160; Per. IV, prol. 45.
- Prester John. A fabulous eastern king. M. A. II, i, 238.
- Presupposed, *p. p.* imposed or suggested beforehand. Tw. N. V, i, 337.
- Presurmise, *sb.* supposition previously entertained. 2 H. 4, I, i, 168.
- Pretence, *sb.* intention. Two G. III, i, 47; Cor. I, ii, 20. Pretence of danger = dangerous design. Lear, I, ii, 84.
- Pretend, *v. t.* to intend. Two G. II, vi, 37; Mac. II, iv, 24; 1 H. 6, IV, i, 6, 54; Lucr. 576. To make claim to. 3 H. 6, IV, vii, 57.
- Pretty, *adj.* used of time, like fair, tolerable. Lucr. 1233; R. & J. I, iii, 11.
- Prevail, *v. i.* to avail. R. & J. III, iii, 60; H. 5, III, ii, 14.
- Prevailment, *sb.* influence. M. N's D. I, i, 35.
- Prevent, *v. t.* to anticipate. M. of V. I, i, 61; 2 H. 4, I, ii, 219; Ham. II, ii, 293; R. 3, III, v, 55; J. C. III, i, 35; V. i, 104; Sonn. c, 14, cxviii, 3.
- Prevention, *sb.* detection. J. C. II, i, 85. Precaution. T. & C. I, iii, 181.
- Preyful, *adj.* rich in prey. L. L. L. IV, ii, 54.
- Prick, *sb.* a point on a dial. Lucr. 781; 3 H. 6, I, iv, 34; R. & J. II, iv, 109. The bull's eye of a target. L. L. L. IV, i, 125. A prickle. Tp. II, ii, 12; As, III, ii, 102. A skewer. Lear, II, iii, 16.
- Prick, *v. t.* to mark. 2 H. 4, II, iv, 320, III, ii, 110; J. C. III, i, 217, IV, i, 1. To stick. T. of S. III, ii, 65; Lear, II, iii, 16.
- Pricket, *sb.* a buck of the second year. L. L. L. IV, ii, 11.
- Prick-song, *sb.* music sung from notes. R. & J. II, iv, 21.
- Pride, *sb.* lust. Lucr. 438; Sonn. cxliv, 8; Oth. III, iii, 408. Splendid apparel. H. 8, I, i, 25.
- Prig, *sb.* a thief. W. T. IV, iii, 96.
- Primal, *adj.* first, earliest. Ham. III, iii, 37; A. & C. I, iv, 41.
- Prime, *adj.* principal, chief. Tp. I, ii, 72, 425. Lustful. Oth. III, iii, 407. *sb.* the spring. A. W. II, i, 181; Lucr. 332; Sonn. xcvi, 7.
- Primer, *adj.* more important. H. 8, I, ii, 67.
- Primer, *sb.* a game at cards. M. W. IV, v, 93; H. 8, V, i, 8.
- Primest, *adj.* rarest. H. 8, II, iv, 229.
- Primogenitive, *sb.* right of primogeniture. T. & C. I, iii, 106.
- Primy, *adj.* early, belonging to the spring. Ham. I, iii, 7.
- Prince. To prince it = to play the prince. Cym. III, iii, 85.
- Principality, *sb.* a being of the highest order. Two G. II, iv, 148. Cf. Romans, viii, 38.
- Principals, *sb.* the main timbers in the roof of a building. Per. III, ii, 16.
- Princex, *sb.* a saucy fellow. R. & J. I, v, 84.
- Print. In print = in perfect order, with exactness. As, V, iv, 94; Two G. II, i, 157; L. L. L. III, i, 162.
- Printless, *adj.* leaving no trace. Tp. V, i, 34.
- Priser, *sb.* prize-fighter. As, II, iii, 8.
- Prisonment, *sb.* imprisonment. John, III, iv, 161.
- Privacy, *sb.* retirement. T. & C. III, iii, 190.
- Private, *sb.* privacy. Tw. N. III, iv, 84. Private communication. John, IV, iii, 16. *adj.* sequestered. 2 H. 6, II, ii, 60.
- Privilege, *v. t.* to invest with a privilege, give immunity to. R. 2, I, i, 120; C. of E. V, i, 95; Lucr. 621.
- Prize, *sb.* a contest for a prize. M. of V.

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- III, ii, 142; T. A. I, i, 399. Privilege. 3 H. 6, I, iv, 59, II, i, 20. My prize = the winning of me. Cym. III, vi, 76. To make prize = to capture. R. 3, III, vii, 187; A. & C. V, ii, 182.
- Prized, *p. p.* estimated, rated. M. A. III, i, 90; Tim. I, i, 174.
- Prizer, *sb.* valuer, appraiser. T. & C. II, ii, 56.
- Probable, *adj.* provable. Cym. II, iv, 115.
- Probal, *adj.* probable, reasonable. Oth. II, iii, 327.
- Probation, *sb.* proof. M. for M. V, i, 157; Oth. III, iii, 369; Mac. III, i, 79. Trial, examination. Tw. N. II, v, 119.
- Proceeding, *sb.* story, narrative. 2 H. 6, II, ii, 53.
- Process, *sb.* a story, narrative. R. 3, IV, iii, 32; Ham. I, v, 37; M. of V. IV, i, 269; T. & C. IV, i, 9. Course of law. Cor. III, i, 314. Mandate, summons. Ham. IV, iii, 63; A. & C. I, i, 28.
- Procreant, *adj.* producing offspring. Mac. I, vi, 8.
- Procurator, *sb.* a proxy. 2 H. 6, I, i, 3.
- Procure, *v. t.* to cause (to come). R. & J. III, v, 67. To play the procuress. M. for M. III, ii, 50.
- Prodigious, *adj.* monstrous, misshapen, portentous. M. N's D. V, i, 401; John, III, i, 46; R. 3, I, ii, 22; T. & C. V, i, 90.
- Prodigiously, *adv.* portentously. John, III, i, 91.
- Proditor, *sb.* traitor. 1 H. 6, I, iii, 31.
- Proface, *int.* much good may it do you. 2 H. 4, V, iii, 28.
- Profane, *adj.* blasphemous. Oth. I, i, 115, II, i, 162.
- Professed, *p. p.* that have made professions. Lear, I, i, 272; W. T. I, ii, 456.
- Profit, *sb.* useful information. Oth. III, iii, 383.
- Profound, *adj.* possessed of deep or mysterious qualities. Mac. III, v, 24.
- Progeny, *sb.* race, ancestry. 1 H. 6, V, iv, 38; Cor. I, viii, 12. Descent. 1 H. 6, III, iii, 61.
- Progress, *sb.* a royal ceremonial journey. 2 H. 6, I, iv, 76; Ham. IV, iii, 31. *v. i.* to go as in procession. John, V, ii, 46.
- Project, *v. t.* to shape, define. A. & C. V, ii, 120. *sb.* idea, notion. M. A. III, i, 55.
- Projection, *sb.* plan. H. 5, II, iv, 46.
- Prolixious, *adj.* tedious, causing delay. M. for M. II, iv, 162.
- Prologue, *v. t.* to preface. A. W. II, i, 91.
- Prolonged, *p. p.* deferred. M. A. IV, i, 254; R. 3, III, iv, 47.
- Prompture, *sb.* prompting. M. for M. II, iv, 178.
- Prone, *adj.* eager, ready. Cym. V, iv, 198. Headstrong, forward. Lucr. 684.
- Proof, *sb.* armour which has been tried and proved impenetrable. R. 3, V, iii, 219; Mac. I, ii, 55; cf. Cym. V, v, 5; Cor. I, iv, 25; V. & A. 626. Resisting power, impenetrability. R. 2, I, iii, 73; 2 H. 6, IV, ii, 58. Practical experience. J. C. II, i, 21; R. & J. I, i, 168; Comp. 163. Value. T. of S. IV, iii, 43.
- Propagate, *v. t.* to augment, improve. Tim. I, i, 70.
- Propagation, *sb.* augmentation. M. for M. I, ii, 142.
- Propend, *v. i.* to incline. T. & C. II, ii, 190.
- Propension, *sb.* inclination. T. & C. II, ii, 133.
- Proper, *adj.* one's own. Tp. III, iii, 60; M. for M. I, i, 31, III, i, 30; 2 H. 6, III, i, 115; 2 H. 4, V, ii, 109; Lear, IV, ii, 60; Oth. I, iii, 69; Cor. I, ix, 57; J. C. V, iii, 96. Selfish, self-indulgent. Oth. I, iii, 264. Handsome. Tp. II, ii, 58; John, I, i, 250; Oth. I, iii, 386; T. & C. I, ii, 185; Lear, I, i, 17.
- Proper-false, *adj.* handsome and deceitful. Tw. N. II, ii, 27.
- Properly, *adv.* peculiarly, as one's own possession. W. T. II, i, 170; Cor. V, ii, 80.

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- Propertied, *adj.* endowed with qualities. A. & C. V, ii, 83.
- Properties, *sb.* the requisites of a play, except the scenery and dresses. M. N's D. I, ii, 92; M. W. IV, iv, 77.
- Property, *sb.* a mere appendage or instrument. M. W. III, 4, 10; J. C. IV, i, 40. Any essential particular. A. W. II, i, 186. Quality. R. 2, III, ii, 135; Lear, I, i, 113; A. & C. I, i, 58; Ham. V, i, 67. In Ham. II, ii, 564, it means either "own person" or "kingly right." *v. t.* to make a tool of. John, V, ii, 79; Tw. N. IV, ii, 88; T. of A. I, i, 60.
- Propontic, *sb.* the Sea of Marmora. Oth. III, iii, 460.
- Proportions, *sb.* necessary number of troops. H. 5, I, ii, 137, 304, II, iv, 45; Ham. I, ii, 32.
- Propose, *v. i.* to converse, speak. M. A. III, i, 3; Oth. I, i, 25. *sb.* conversation. M. A. III, i, 12.
- Proposer, *sb.* speaker, orator. Ham. II, ii, 286.
- Propriety, *sb.* natural, normal condition. Oth. II, iii, 168.
- Propugnation, *sb.* means of resistance, defence. T. & C. II, ii, 136.
- Prorogue, *v. t.* to delay. R. & J. II, ii, 78, IV, i, 48. To protract. Per. V, i, 26. To hinder from exertion. A. & C. II, i, 26.
- Prosecution, *sb.* pursuit. A. & C. IV, xiv, 65.
- Prosperous, *adj.* propitious, bountiful. Tim. V, i, 181; Oth. I, iii, 244; Mac. III, i, 21.
- Protest, *v. t.* to proclaim, display publicly. Mac. V, ii, 11; M. A. V, i, 145. To promise, IV, iii, 432.
- Protractive, *adj.* protracted. T. & C. I, iii, 20.
- Provand, *sb.* provender, provisions. Cor. II, i, 241.
- Providence, *sb.* prudence, foresight. T. & C. III, iii, 196.
- Provincial, *adj.* belonging to an ecclesiastical province, M. for M. V, i, 314. "Provincial roses" are roses of Provins or Provence. Ham. III, ii, 270.
- Provision, *sb.* foresight. Tp. I, ii, 28.
- Provoke, *v. t.* to urge, impel. 1 H. 6, V, v, 6; John, IV, ii, 207.
- Provoking, *pr. p.* instigating. Lear, III, v, 6.
- Prune, *v. t.* to trim and dress the feathers, as a hawk does with its bill. Cym. V, iv, 118. *v. r.* 1 H. 4, I, i, 98.
- Publish, *v. t.* to proclaim. T. & C. V, ii, 111.
- Published, *p. p.* proclaimed. Lear, IV, vi, 234.
- Puddle, *v. t.* to render turbid. Oth. III, iv, 144.
- Pudency, *sb.* modesty. Cym. II, v, 11.
- Pugging, *adj.* thievish. W. T. IV, iii, 7.
- Puisny, *adj.* unskilful, like a novice. As, III, iv, 39.
- Puissance, *sb.* strength. H. 5, III, chor. 21. An armed force. John, III, i, 339.
- Puissant, *adj.* powerful. R. 3, IV, iv, 434; Lear, V, iii, 216.
- Puke, *v. i.* to vomit. As, II, vii, 144.
- Puke-stocking. Puke appears to have been a dark grey, between russet and black. 1 H. 4, II, iv, 67.
- Puling, *sb.* whining. Cor. IV, ii, 52.
- Pull in = rein in, check. Mac. V, v, 42.
- Pulpit, *sb.* rostrum-platform. J. C. III, i, 80, ii, 63.
- Pulpiter, *sb.* preacher; a conjectural reading in As, III, ii, 145, for the Folio reading *Jupiter*.
- Pulsidge, blunder for "pulse." 2 H. 4, II, iv, 23.
- Pun, *v. t.* to pound. T. & C. II, i, 37.
- Punk, *sb.* a strumpet. M. W. II, ii, 122; M. for M. V, i, 179.
- Punto, *sb.* a stroke or thrust in fencing. M. W. II, iii, 24. Punto reverso, a back-handed stroke. R. & J. II, iv, 26.
- Purchase, *v. t.* to acquire, get. M. of V. II, ix, 43; 2 H. 4, IV, v, 200; A. & C. I, iv, 14. *sb.* gain acquisition, booty. 1 H. 4, II, i, 89; 2 H. 4, IV, v, 200;

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- H. 5, III, ii, 41; R. 3, III, vii, 187.
 Per. prol. 9.
- Purge, *v. i.* to seek a cure. A. & C. I, iii, 53.
- Purl, *v. i.* to curl. Lucr. 1047.
- Purple-in-grain, *adj.* Scarlet or crimson. M. N's D. I, ii, 83.
- Purples, the purple orchis, *orchis mascula*. Ham. IV, vii, 170.
- Pursuivant, *sb.* a messenger or attendant upon a herald. 1 H. 6, II, v, 5; R. 3, III, iv, 90, V, iii, 59.
- Purveyor, *sb.* a king's officer who went in advance of the king on his progress to provide food. Mac. I, vi, 22.
- Push, *int.* pish! a contemptuous exclamation. M. A. V, i, 38; Tim. III, vi, 108. *sb.* emergency. W. T. V, iii, 129; Mac. V, iii, 20; Ham. V, i, 289. Make a push at = defy. M. A. V, i, 38; Stand the push = be the butt. 1 H. 4, III, ii, 66; 2 H. 4, II, ii, 35.
- Push-pin, *sb.* a childish game. L. L. L. IV, iii, 165.
- Put, *v. t.* to make, compel, in the phrases "put to know." M. for M. I, i, 5. "Put to speak." 2 H. 6, III, i, 43; Cym. II, iii, 105.
- Put by, to abate, end. Oth. II, iii, 164.
- Put in, to intercede. M. for M. I, ii, 95. To put forward a claim. Tim. III, iv, 84.
- Put on, to instigate. M. for M. IV, ii, 111; Lear. I, iv, 206, II, i, 99; Ham. I, iii, 94, III, i, 2, IV, vii, 131. V, ii, 375, 389; Mac. IV, iii, 239; Cym. V, i, 9. To impose, lay to one's charge. Ham. II, i, 19.
- Put on, or upon, to communicate, impart. Ham. I, iii, 94; As. I, ii, 85; Tw. N. V, i, 61; J. C. II, i, 225.
- Put over, to refer. John. I, i, 62.
- Put to, to fit for. H. 8, I, i, 58.
- Put up, to sheathe. H. 5, II, i, 101.
- Putter-on, *sb.* instigator. W. T. II, i, 141; H. 8, I, ii, 24.
- Putter-out, *sb.* one who puts out money at interest. Tp. III, iii, 48.
- Putting on, *sb.* instigation, spur. Cor. II, iii, 249; M. for M. IV, ii, 111.
- Puttock, *sb.* a kite. 2 H. 6, III, ii, 191; T. & C. V, i, 59.
- Puzzel, *sb.* a drab. 1 H. 6, I, iv, 107.
- Py'r lady, *see* By'r lady.
- Pyramis, *sb.* a pyramid. 1 H. 6, I, vi, 21. *pl.* pyramises. A. & C. II, vii, 33; pyramides. A. & C. V, ii, 61.
- QUAIL, *v. t.* to cause to tremble. A. & C. V, ii, 85. *v. i.* to faint, fail, slacken. As. II, ii, 20; Cym. V, v, 149. *sb.* a cant word for a prostitute. T. & C. V, i, 49.
- Quaint, *adj.* fine, delicate, dainty, ingenious. Tp. I, ii, 317; M. N's D. II, i, 99, ii, 7; 2 H. 6, III, ii, 472.
- Quaintly, *adv.* ingeniously, delicately. Two G. III, i, 117; Ham. II, i, 31; M. of V. II, iv, 6; 3 H. 6, II, v, 24.
- Quaked, *p. p.* shaken, made to shudder. Cor. I, ix, 6.
- Qualification, *sb.* appeasement. Oth. II, i, 269.
- Qualified, *p. p.* endowed with gentle qualities. T. of S. IV, v, 65.
- Qualify, *v. t.* to moderate, soften, abate. M. for M. I, i, 66, IV, ii, 79; John. V, i, 13; Lear. I, ii, 153; W. T. IV, iv, 524; Oth. II, iii, 36; Lucr. 424; Sonn. cix, 2.
- Quality, *sb.* profession, calling, especially the profession of an actor. Two G. IV, i, 58; Ham. II, ii, 343, 425; Tp. I, ii, 193; 1 H. 4, IV, iii, 36. Lower. A. & C. I, ii, 185. Disposition. Lear. II, iv, 135; J. C. I, iii, 64; Oth. III, iii, 263; A. & C. I, i, 54. Accomplishment. T. & C. IV, iv, 75. Comp. 99.
- Quantity, *sb.* a small portion. John. V, iv, 23; 2 H. 4, V, i, 60. To hold quantity = to bear proportion, have genuine value. M. N's D. I, i, 232; Ham. III, ii, 162.
- Quarrel, *sb.* a cause of dispute. R. 2, I, iii, 33.
- Quarrellous, *adj.* quarrelsome. Cym. III, iv, 158.
- Quarry, *sb.* a heap of slaughtered game. Cor. I, i, 196; Mac. IV, iii, 206; Ham. V, ii, 356.

GLOSSARY

- Quart d'écu.** A quarter of a French crown. A. W. IV, iii, 259, V, ii, 31.
- Quarter, sb.** position, station. John, V, v, 20; Tim. V, iv, 60. To keep fair quarter = to keep on good terms with, be true to. C. of E. II, i, 108. In quarter = on good terms. Oth. II, iii, 172. *v. t.* to cut down, slay. Cor. I, i, 197; J. C. III, i, 268. Used with a heraldic significance, to put armorial bearings on a shield. See M. W. I, i, 21.
- Quartered, adj.** belonging to the quarters of an army. Cym. IV, iv, 16.
- Quat, sb.** a pimple. Oth. V, i, 11.
- Quatch-buttock.** A squat or flat buttock. A. W. II, ii, 17.
- Quean, sb.** a wench, hussy. M. W. IV, ii, 151; 2 H. 4, II, i, 45.
- Queasiness, sb.** squeamishness, disgust. 2 H. 4, I, i, 196.
- Queasy, adj.** squeamish, fastidious, excessively delicate. M. A. II, i, 347; Lear, II, i, 17. Disgusted. A. & C. III, vi, 20.
- Queen.** To queen it = to play the queen. W. T. IV, iv, 441; H. 8, II, iii, 37.
- Quell, sb.** murder. Mac. I, vii, 72; M. N's D. V, i, 279.
- Quench, v. i.** to grow cool. Cym. I, v, 47.
- Quenchless, adj.** unquenchable. 3 H. 6, I, iv, 28; Lucr. 1554.
- Quern, sb.** a handmill. M. N's D. II, i, 36.
- Quest, sb.** search, enquiry, pursuit. M. for M. IV, i, 60; M. of V. I, i, 172. Inquest, jury. R. 3, I, iv, 180; Ham. V, i, 22; Sonn. xlv, 10. A body of searchers. Oth. I, ii, 46.
- Questant, sb.** a seeker, aspirant. A. W. II, i, 16.
- Question, sb.** conversation. As, III, iv, 31, V, iv, 155; Tw. N. IV, ii, 47; W. T. V, i, 198; R. & J. I, i, 227; Ham. III, i, 13. Subject of discussion. M. for M. II, iv, 90; Lear, V, iii, 34; Oth. I, iii, 23. To cry out on the top of question is to speak in a high key, dominating conversation, shrilly to shout down controversy. Ham. II, ii, 334. *v. i.* to converse. Lucr. 122; Mac. I, iii, 43.
- Questionless, adv.** doubtless. M. of V. I, i, 176; Per. V, i, 44.
- Questrist, sb.** searcher. Lear, III, vii, 16.
- Quick, adj.** alive, living. M. W. III, iv, 85; H. 5, II, ii, 79; Tim. IV, iii, 44; Ham. V, i, 122. Quick-witted, lively. 2 H. 4, IV, iii, 98; A. & C. V, ii, 215. Pregnant. L. L. L. V, ii, 669. Fresh. Tp. III, ii, 64; Per. IV, i, 28.
- Quicken, v. t.** to make alive. Tp. III, i, 6; A. W. II, i, 73. To refresh, revive. M. of V. II, viii, 52; A. & C. IV, xv, 39. *v. i.* to become alive, come to birth, revive. Oth. III, iii, 281; Lear, III, vii, 38; A. & C. IV, xv, 39.
- Quiddity, sb.** a subtlety, cavil. 1 H. 4, I, ii, 44; Ham. V, i, 96.
- Quietus, sb.** the settlement of an account. Ham. III, i, 75; Sonn. cxxvi, 12.
- Quill, sb.** musical pipe. M. N's D. III, i, 117. In the quill = in unison, altogether. 2 H. 6, I, iii, 3 and note.
- Quillet, sb.** a nicety, legal quibble. Ham. V, i, 97; Tim. IV, iii, 154; Oth. III, i, 23; 1 H. 6, II, iv, 17.
- Quilt, sb.** a flock bed. 1 H. 4, IV, ii, 47.
- Quintan, sb.** a figure set up for tilting at in country games. As, I, ii, 230.
- Quip, sb.** a sharp jest, repartee. Two G. IV, ii, 12; 1 H. 4, I, ii, 44.
- Quire, sb.** a company. M. N's D. II, i, 55. A place for songsters. Cym. III, iii, 43. *v. i.* to sing in concert. M. of V. V, i, 62; Cor. III, ii, 113.
- Quirk, sb.** caprice, odd humour. Tw. N. III, iv, 233; A. W. III, ii, 47. Cf. Oth. II, i, 63.
- Quit, v. t.** to acquit. 2 H. 6, III, ii, 218; H. 5, II, ii, 166; A. W. V, iii, 293. To requite. M. A. IV, i, 200; M. for M. V, i, 494; R. 2, V, i, 43; Ham. V, ii, 68, 261; Per. III, i, 35; 3 H. 6, III, iii, 128; R. 3, IV, iv, 20; H. 5, III, ii, 97; T. A. I, i, 14; Lear, III,

GLOSSARY

- vii, 86; A. & C. III, xiii, 124, 151. To remit. C. of E. I, ii, 23. To set free. Tw. N. V, ii, 308. *v. r.* to acquit oneself. Lear, II, i, 30. *p. p.* quitted. Tp. I, ii, 148.
- Quit, *adj.* free, safe. 2 H. 4, III, ii, 232. To be full quit of = to pay out to the full. Cor. IV, v, 83.
- Quittal, *sb.* requital. Lucr. 236.
- Quittance, *sb.* acquittance, discharge. As, III, v, 132; M. W. I, i, 10. Requital. 2 H. 4, I, i, 108; H. 5, II, ii, 34; T. of A. I, i, 282. *v. i.* to requite. 1 H. 6, II, i, 14.
- Quiver, *adj.* nimble. 2 H. 4, III, ii, 273.
- Quoif, *sb.* scarf. W. T. IV, iv, 221; 2 H. 4, I, i, 147.
- Quoit, *v. t.* to throw like a quoit. 2 H. 4, II, iv, 182.
- Quote, *v. t.* to note, observe, examine. Two G. II, iv, 18; T. & C. IV, v, 233; Ham. II, i, 112; T. A. IV, i, 51; Lucr. 812.
- Quotidian, *sb.* a fever of which the paroxysms return every day. As, III, ii, 339; H. 5, II, i, 116.
- RABATO**, *sb.* a kind of ruff. M. A. III, iv, 6.
- Rabbit-sucker, *sb.* a sucking rabbit. 1 H. 4, II, iv, 422.
- Rabblement, *sb.* rabble. J. C. I, ii, 243.
- Race, *sb.* a root. W. T. IV, iii, 45; 1 H. 4, II, i, 23. Nature, disposition. Tp. I, ii, 358; M. for M. II, iv, 160. Smack, flavour. A. & C. I, iii, 37.
- Rack, *v. t.* to stretch, strain. M. A. IV, i, 220; M. of V. I, i, 181. *v. i.* to strain to the utmost. Cor. V, i, 16.
- Rack, *sb.* a cloud or mass of clouds. Tp. IV, i, 156; Ham. II, ii, 478; A. & C. IV, xiv, 10; Sonn. xxxiii, 6. *v. i.* to move like vapour. 3 H. 6, II, i, 27.
- Rag, *sb.* a term of contempt for a beggarly person. T. of S. IV, iii, 111; Tim. IV, iii, 270.
- Raged, *p. p.* chafed, enraged. R. 2, II, i, 70, 173.
- Ragged, *adj.* rugged, rough. R. 2, V, v, 21; 2 H. IV, ind. 35, I, i, 151; As, II, v, 15; T. A. II, iii, 230, V, iii, 133; Sonn. vi, 1.
- Raging-wood, *adj.* raving mad. 1 H. 6, IV, vii, 35.
- Raise, *v. t.* to summon. Oth. I, i, 159, 183; ii, 29.
- Rake, *v. t.* to cover. Lear, IV, vi, 274. To uncover. Two G. IV, iii, 111.
- Ramp, *sb.* a wanton wench. Cym. I, vi, 133.
- Rampallian, *sb.* a term of abuse. 2 H. 4, II, i, 57.
- Ramping, *adj.* tearing, pawning. 1 H. 4, III, i, 153; 3 H. 6, V, ii, 13. Rampant. John, III, i, 122.
- Rampired, *adj.* barricaded. Tim. V, iv, 47.
- Range, *v. i.* to stand in order. Cor. III, i, 206.
- Ranged, *p. p.* orderly disposed. A. & C. I, i, 34.
- Ranges, *sb.* ranks. A. & C. III, xiii, 5.
- Rank, *sb.* a row. As, IV, iii, 78. Perhaps for rack, an ambling pace. As, III, ii, 88. Used punningly in the senses of "quality" and "rancidity" in As, I, ii, 95; Cym. II, i, 15. *adj.* exuberant, excessive, overflowing. H. 5, V, ii, 50; Ham. III, iv, 152, IV, iv, 222; Oth. III, iii, 236; T. & C. I, iii, 196; Sonn. cxviii, 12; V. & A. 71; J. C. III, i, 153. Lustful. M. of V. I, iii, 75; Cym. II, v, 24; Oth. II, i, 300. Foul. Ham. III, iii, 36; Comp. 307. *adv.* abundantly, excessively. M. W. IV, vi, 22; T. & C. I, iii, 196.
- Rankle, *v. t.* to envenom. R. 2, I, iii, 302; R. 3, I, iii, 291.
- Rankly, *adv.* grossly. Ham. I, v, 38.
- Rankness, *sb.* exuberance. John, V, iv, 54; H. 8, IV, i, 59. Insolence. As, I, i, 78.
- Ransacked, *p. p.* carried off as a prey. T. & C. II, ii, 150.
- Rap, *v. t.* to transport, affect with emotion. Cym. I, vi, 50.
- Rape, *sb.* capture, seizure. T. & C. II, ii, 148.
- Rapine, *sb.* rape. T. A. V, ii, 59.
- Rapt, *p. p.* transported, lost in emotion

GLOSSARY

- or thought. Mac. I, iii, 57; Tim. V, i, 62; Tp. I, ii, 77.
- Rapture, sb.** a fit. Cor. II, i, 197. Violent effort. Per. II, i, 153.
- Rarely, adv.** excellently. Tim. IV, iii, 465.
- Rascal, sb.** a deer out of condition. As, III, iii, 51; 1 H. 6, I, ii, 35; Oth. I, i, 157.
- Rascal-like, adj.** like lean deer. 1 H. 6, IV, ii, 49.
- Rash, adj.** quick, hasty, sudden, urgent. M. for M. V, i, 390; R. 2, II, i, 33; T. & C. IV, ii, 60. Explosive. 2 H. 4, IV, iv, 48. *adv.* Oth. III, iv, 79.
- Rashly, adv.** hastily. R. 3, III, v, 43; Ham. V, ii, 6.
- Rate, sb.** estimation, value. Tp. I, ii, 92; II, i, 103; M. for M. II, ii, 150. Mode of living. M. of V. I, i, 127.
- Rate, v. t.** to reckon, assess, take into account. M. of V. II, vii, 26; John, V, iv, 37; 1 H. 4, IV, iv, 17; Tim. II, ii, 127. To assign by estimation. A. & C. III, vi, 25. To chide. T. of S. I, i, 155; 1 H. 4, IV, iii, 99; T. & C. II, ii, 89.
- Ratherest, adv.** most strictly speaking. L. L. L. IV, ii, 17.
- Rato-lorum, blunder for "rotulorum."** M. W. I, i, 7.
- Raught, imp. & p. p.** reached. H. 5, IV, vi, 21; A. & C. IV, ix, 29. Seized. 2 H. 6, II, iii, 43; 3 H. 6, I, iv, 68.
- Ravel, v. i.** to become entangled. Two G. III, ii, 52.
- Ravelled, p. p.** tangled. Mac. II, ii, 37.
- Ravel out, v. t.** to unravel. R. 2, IV, i, 228; Ham. III, iv, 186.
- Ravin, adj.** ravening. A. W. III, ii, 116.
- Ravin, v. t.** to swallow greedily. M. for M. I, ii, 123; Mac. II, iv, 28, IV, i, 24.
- Ravined, p. p.** gluttonous, ravenous. Mac. IV, i, 24.
- Raw, adj.** used quibblingly in the double sense of "ignorant" and "suffering from a flesh wound."
- Rawly, adv.** young and helpless. H. 5, IV, i, 139.
- Rawness, sb.** helplessness, unpreparedness. Mac. IV, iii, 26.
- Rayed, p. p.** befouled. T. of S. III, ii, 50, IV, i, 3. In the former passage it may mean "arrayed" = beset, attacked.
- Raze, sb.** a root. 1 H. 4, II, i, 23.
- Razed, p. p.** struck or slashed as by a boar's tusk. R. 3, III, ii, 11. *adj.* slashed. Ham. III, ii, 271.
- Razure, sb.** erasure. M. for M. V, i, 13.
- Reach, sb.** capacity, ability. Ham. II, i, 64.
- Re-answer, v. t.** to answer, repay. H. 5, III, vi, 124.
- Rear, v. t.** to raise. Tp. II, i, 286; J. C. III, i, 30; A. & C. II, ii, 35.
- Rearward, sb.** rearguard, rear. R. & J. III, ii, 121; 1 H. 6, III, iii, 33; 2 H. 4, III, ii, 307. In or on the rearward of = after, behind. M. A. IV, i, 126; Sonu. xc, 6.
- Reason, v. i.** to converse, speak. M. of V. II, viii, 27; Cor. I, ix, 58, IV, vi, 52. J. C. V, i, 90. *v. t.* to argue in support of. Cor. V, iii, 176; Lear, V, i, 28. *sb.* discourse, conversation. L. L. L. V, i, 2. Reason = it is reasonable. John, V, ii, 130; Cor. IV, v, 230; 3 H. 6, II, ii, 93. To do reason = to give satisfaction. Tp. III, ii, 115.
- Reave, v. t.** to bereave. V. & A. 766.
- Rebate, v. t.** to blunt, dull. M. for M. I, iv, 60.
- Rebeck, sb.** a three-stringed lyre. R. & J. IV, v, 130.
- Rebellion, sb.** tendency to rebel, sin. A. W. IV, iii, 18, V, iii, 6.
- Rebused, blunder for "abused."** T. of S. I, ii, 7.
- Receipt, sb.** receptacle. Mac. I, vii, 66.
- Receive, v. t.** to accept, acknowledge, believe. Two G. V, iv, 78; M. for M. I, iii, 16; Ham. II, ii, 431; Mac. I, vii, 74.
- Receiving, sb.** capacity for understanding. Tw. N. III, i, 117.
- Recheat, sb.** a set of notes on the horn to call the dogs from a wrong scent. M. A. I, i, 208.

GLOSSARY

- Reck, *v. t.* to care for, regard. Ham. I, iii, 51; T. & C. V, vi, 26.
- Reclusive, *adj.* secluded, fit for a recluse. M. A. IV, i, 242.
- Recognition, *sb.* badge, acknowledgment. Oth. V, ii, 217; Ham. V, i, 101.
- Recomforture, *sb.* comfort. R. 3, IV, iv, 425.
- Reconciled, *p. p.* repentant. Comp. 329.
- Reconciliation, *sb.* reconciliation. Ham. V, ii, 239.
- Record, *v. t.* to sing. Two G. V, iv, 6; *v. i.* Per. IV, prol. 27.
- Recordation, *sb.* record, remembrance. 2 H. 4, II, iii, 61; T. & C. V, ii, 114.
- Recorder, *sb.* a kind of flageolet. M. N's D. V, i, 123; Ham. III, ii, 285.
- Recountment, *sb.* narrative. As, IV, iii, 139.
- Recourse, *sb.* repeated course or flowing. T. & C. V, iii, 55.
- Recover, *v. t.* to restore, save. Tp. II, ii, 65; Tw. N. II, i, 34. To reach, get. Tp. III, ii, 13; Two G. V, i, 12; Tw. N. II, iii, 173. To recover the wind of = to get to windward of the game so as to drive it into the nets. Ham. III, ii, 337.
- Recovery. See note on C. of E. II, ii, 73; cf. M. W. IV, ii, 225; Ham. V, i, 102.
- Recreant, *adj.* cowardly. John, III, i, 129; R. 2, I, i, 144. *sb.* a traitor. Cor. V, iii, 114.
- Rectorship, *sb.* direction, government. Cor. II, iii, 202.
- Recure, *v. t.* to cure. R. 3, III, vii, 130; V. & A. 465; Sonn. xlv, 9.
- Red, *adj.* an epithet applied to a virulent disease without seeming to mark any special form. "Red plague." Tp. I, ii, 364. "Red murrain." T. & C. II, i, 20. "Red pestilence." Cor. IV, i, 13.
- Rede, *sb.* counsel. Ham. I, iii, 51.
- Redeliver, *v. t.* to report. Ham. V, ii, 174. To give back. Ham. III, i, 94.
- Redemption, *sb.* ransom, release. Oth. I, iii, 138; M. for M. II, iv, 113.
- Red-lattice, *adj.* A red lattice was a common mark of an alehouse. M. W. II, ii, 23; 2 H. 4, II, ii, 76.
- Red-looked, *adj.* red-looking. W. T. II, ii, 34.
- Reduce, *v. t.* to bring back. H. 5, V, ii, 63; R. 3, II, ii, 68, V, v, 36.
- Reechy, *adj.* stinking, grimy. M. A. III, iii, 123; Cor. II, i, 199; Ham. III, iv, 184.
- Re-edify, *v. t.* to rebuild. R. 3, III, i, 71; T. A. I, i, 351.
- Reek, *sb.* smoke, vapour. M. W. III, iii, 57; Cor. III, iii, 123.
- Reeky, *adj.* filthy, stinking. R. & J. IV, i, 83.
- Reel, *sb.* a dance. A. & C. II, vii, 92.
- Refelled, refuted. M. for M. V, i, 94.
- Refer, *v. r.* to have recourse. M. for M. III, i, 236; Cym. I, i, 6.
- Reference, *sb.* assignment, appointment. Oth. I, iii, 237.
- Refigure, *v. t.* to represent. Sonn. vi, 10.
- Reflex, *v. t.* to reflect. 1 H. 6, V, iv, 87. *sb.* reflexion, reflected light. R. & J. III, v, 20.
- Reform, blunder for "inform." M. A. V, i, 238.
- Refrain, *v. t.* to keep in check. 3 H. 6, II, ii, 110.
- Reft, *imp. & p. p.* bereaved. M. A. IV, i, 196; Cym. III, iii, 103.
- Refuge, *v. t.* to screen, palliate. R. 2, V, v, 26.
- Refuse, *v. t.* to reject, disown. M. A. IV, i, 184; R. & J. II, ii, 34.
- Regard, *sb.* look. M. for M. V, i, 20; Tw. N. II, v, 50; T. & C. III, iii, 254. Consideration. Lucr. 277, 1400; Ham. II, ii, 79, III, i, 87. Scruple. Lear, I, i, 239. In regard = considering that. 1 H. 6, V, iv, 124.
- Regardfully, *adv.* respectfully. Tim. IV, iii, 81.
- Regenerate, *p. p.* born anew. R. 2, I, iii, 70.
- Regiment, *sb.* rule, authority. A. & C. III, vi, 95.
- Region, *sb.* the sky, upper air. Ham. II, ii, 481; R. & J. II, ii, 21. Used as an adjective. Ham. II, ii, 574; Sonn. xxxiii, 12.

GLOSSARY

- Regreet**, *sb.* greeting, salutation. M. of V. II, ix, 89; John, III, i, 241.
- Regreet**, *v. t.* to greet again. R. 2, I, iii, 142. To salute. R. 2, I, iii, 67.
- Reguerdon**, *sb.* guerdon, reward. 1 H. 6, III, i, 170. *v. t.* to reward. 1 H. 6, III, iv, 23.
- Rehearse**, *v. t.* to recite. M. N's D. V, i, 386. To pronounce. R. 2, V, iii, 128.
- Rein**, *v. i.* to answer to the rein. Tw. N. III, iv, 308.
- Rejoindure**, *sb.* joining again. T. & C. IV, iv, 35.
- Rejourn**, *v. t.* to adjourn. Cor. II, i, 65.
- Relapse**, *sb.* rebound. H. 5, IV, iii, 107. A relapse of mortality is a deadly rebound.
- Relation**, *sb.* narrative. Tp. V, i, 164; Per. V, i, 122; Mac. IV, iii, 173; T. & C. III, iii, 201. The bearing of one event upon another. Mac. III, iv, 124.
- Relative**, *adj.* applicable, to the purpose. Ham. II, ii, 600.
- Relenting**, *adj.* pitiful, compassionate. 2 H. 6, III, i, 227; R. 3, IV, iv, 431.
- Relish**, *sb.* smack, flavour. Mac. IV, iii, 95; Ham. III, iii, 92; Per. II, v, 59. *v. t.* to smack of. Ham. III, i, 119.
- Relume**, *v. t.* to rekindle, light again. Oth. V, ii, 13.
- Remain**, *v. i.* to dwell. Tp. I, ii, 423; As. III, ii, 207. *sb.* stay. Cor. I, iv, 63. What is left. Cym. III, i, 84.
- Remainder**, used adjectively. As. II, vii, 39; T. & C. II, ii, 70. *sb.* balance. R. 2, I, i, 130.
- Remarkable**, *adj.* conspicuous. A. & C. IV, xv, 67; Cym. IV, i, 12.
- Marked**, *p. p.* noted, prominent. H. 8, V, i, 33.
- Remediate**, *adj.* remedial, restorative. Lear. IV, iv, 17.
- Remember**, *v. t.* to mention. Tp. I, ii, 405; 2 H. 4, V, ii, 142. To commemorate. Cor. II, ii, 45. To remind. John, III, iv, 96; R. 2, I, iii, 269; 1 H. 4, V, i, 32; Sonn. cxx, 10. *v. r.* to call to mind past sins. Lear, IV, vi, 231.
- Remembered**, *p. p.* to be remembered = to remember. M. for M. II, i, 105; R. 3, II, iv, 23.
- Remembrance**, *sb.* memory. Tp. II, i, 223. Souvenir. Oth. III, iii, 295. Admonition. 2 H. 4, V, ii, 115.
- Remiss**, *adj.* careless, indifferent. Ham. IV, vii, 134.
- Remit**, *v. t.* to give up. L. L. L. V, ii, 459.
- Remonstrance**, *sb.* demonstration. M. for M. V, i, 390.
- Remorse**, *sb.* pity, tender feeling. M. for M. II, ii, 54; M. A. IV, i, 211; Tp. V, i, 76; 3 H. 6, III, i, 40, V, v, 64; R. 3, III, vii, 211; Lear, IV, ii, 73; John, II, i, 478, IV, iii, 50, 110; J. C. II, i, 19; Mac. I, v, 41; V. & A. 257. Conscience. Oth. III, iii, 373, 472.
- Remorseful**, *adj.* tender-hearted. Two G. IV, iii, 13; R. 3, I, ii, 155; 2 H. 6, IV, i, 1.
- Remorseless**, *adj.* pitiless. Ham. II, ii, 575.
- Remotion**, *sb.* removal. Tim. IV, iii, 339; Lear, II, iv, 112.
- Remove**, *sb.* the raising of a siege. Cor. I, ii, 28.
- Removed**, *adj.* retired, sequestered. Ham. I, iv, 61; M. for M. I, iii, 8; As. III, ii, 319. Time removed = time of separation. Sonn. xcvi, 5.
- Removedness**, *sb.* retirement. W. T. IV, ii, 35.
- Removes**, *sb.* stages of a journey. A. W. V, iii, 131.
- Render**, *sb.* an account. Tim. V, i, 147; Cym. IV, iv, 11, V, iv, 17. *v. t.* to report. As. IV, iii, 121; 2 H. IV, I, i, 27; A. W. I, iii, 221; Cym. V, v, 135. To surrender. Mac. V, vii, 24.
- Renegade**, *sb.* renegade, apostate. Tw. N. III, ii, 65.
- Reneged**, *v. t.* to deny, disown. Lear, II, ii, 73; A. & C. I, i, 8.
- Renouncement**, *sb.* giving up the world. M. for M. I, iv, 35.
- Renown**, *v. t.* to make famous. Tw. N. III, iii, 24; H. 5, I, ii, 118.
- Rent**, *v. t.* to rend. M. N's D. III, ii, 215.

GLOSSARY

- Renying**, *sb.* denying. Pass. P. [xviii] 7.
- Repair**, *sb.* restoration, renovation. Cym. III, i, 55; John, III, 4, 113. Resort. Ham. V, ii, 210. *v. i.* to betake oneself, come. L. L. L. V, ii, 292; 3 H. 6, V, i, 20; Tim. III, iv, 67. *v. t.* restore, renovate, renew. Per. IV, ii, 112; Cym. I, i, 132.
- Repast**, *v. t.* to feed. Ham. IV, v, 144.
- Repasture**, *sb.* food. L. L. L. IV, i, 86.
- Repeal**, *sb.* recall from exile. R. 2, II, ii, 49. IV, i, 85; Cor. IV, i, 41; J. C. III, i, 54. *v. t.* to recall. Two G. V, iv, 143; Oth. II, iii, 316; Cor. V, v, 5. To revoke. R. 2, III, iii, 40.
- Repealing**, *sb.* recall. J. C. III, i, 51.
- Repine**, *sb.* repining, sadness. V. & G. 490. *v. t.* to murmur against. Cor. III, i, 43.
- Replenished**, *adj.* accomplished, complete. W. T. II, i, 79; 3, IV, iii, 18.
- Replication**, *sb.* reverberation, echo. J. C. I, i, 47. Reply. Ham. I. V, ii, 13; L. L. L. IV, ii, 14; Comp. 122.
- Report**, *sb.* reputation, fame. M. for M. II, iii, 12; M. A. III, i, 97. Allegation, H. 8, II, iv, 99. *v. r.* to report themselves = to represent what the artist intended. Cym. II, iv, 83.
- Reportingly**, *adv.* by report, by hearsay. M. A. III, i, 116.
- Reports**, *sb.* reporters; abstract for concrete. A. & C. II, ii, 51.
- Reposure**, *sb.* the act of reposing. Lear, II, i, 68.
- Reprehend**, blunder for "represent." L. L. L. I, i, 181.
- Reprisal**, *sb.* prize. 1 H. 4, IV, i, 118.
- Reproof**, *sb.* disproof, refutation. 1 H. 4, I, ii, 183, III, ii, 23; Cor. II, ii, 31. Resistance. T. & C. I, iii, 33.
- Reprove**, *v. t.* disprove, refute. M. A. II, iii, 212; 2 H. 6, III, i, 40; V. & A. 787.
- Repugn**, *v. t.* to oppose. 1 H. 6, IV, i, 94.
- Repugnancy**, *sb.* opposition. Tim. III, v, 45.
- Repugnant**, *adj.* refusing obedience. Ham. II, ii, 465.
- Repured**, *p. p.* refined. T. & C. III, ii, 21.
- Reputeless**, *adj.* inglorious. 1 H. 4, III, ii, 44.
- Reputing**, *pr. p.* holding in esteem, valuing highly. 2 H. 6, III, i, 48.
- Re-quicken**, *v. t.* to revive. Cor. II, ii, 115.
- Require**, *v. t.* to ask, entreat. Cor. II, ii, 134; A. & C. III, xii, 12; Tp. V, i, 51; H. 8, II, iv, 144.
- Requiring**, *sb.* requisition. H. 5, II, iv, 101.
- Requit**, *p. p.* requited. Tp. III, iii, 71.
- Rere-mice**, *sb.* bats. M. N's D. II, ii, 4.
- Resemblance**, *sb.* probability, likelihood. M. for M. IV, ii, 178.
- Reservation**, *sb.* saving clause; a legal term. Lear, I, i, 133, II, iv, 251. Means of defence. Cor. III, iii, 132.
- Reserve**, *v. t.* to guard, preserve. Ham. III, iv, 75; Oth. III, iii, 299; Per. IV, i, 41; Sonn. xxxii, 7, lxxxv, 3.
- Resolutes**, *sb.* desperadoes. Ham. I, i, 98.
- Resolution**, *sb.* certainty, assurance. Lear, I, ii, 96.
- Resolve**, *v. t.* & *i.* to dissolve. Tim. IV, iii, 437; Ham. I, ii, 130; John, V, iv, 25; Comp. 296. To solve. Per. I, i, 71. To steel or confirm. Mac. III, i, 137. To satisfy. Tp. V, i, 248; R. 3, IV, ii, 26, v, 19; H. 5, I, ii, 4; J. C. III, i, 132; Lear, II, iv, 24. To set at rest, inform, free from doubt. M. for M. IV, ii, 197; John, II, i, 371; 1 H. 6, I, ii, 91, III, iv, 20; 3 H. 6, III, ii, 19; Lear, II, iv, 24; J. C. III, i, 132, ii, 179.
- Resolved**, *adj.* resolute, determined. John, V, vi, 29.
- Resolvedly**, *adv.* certainly, clearly. A. W. V, iii, 325.
- Re-speak**, *v. t.* to echo. Ham. I, ii, 128.
- Respect**, *sb.* consideration. John, III, i, 318, IV, ii, 214; Lear, I, i, 249, II, iv, 23; Lucr. 275; R. 3, III, vii, 175; Tim. IV, iii, 257; Ham. III, i, 68. Affection. Sonn. xxxvi, 5. Caution, circumspection. V. & A. 911. Care, anxiety. M. of V, I, i, 74. Esteem. J. C. I, ii, 59, V, v, 45; T. & C. V, iii, 73. Comparison. 3 H. 6, V, v, 56. *v. t.* to regard. M. for M. III, i, 77; J. C. IV, iii, 69.

GLOSSARY

- Respected, blunder for "suspected." M. for M. II, i, 154, &c.
- Respective, *adj.* showing regard or consideration. John, I, i, 188; R. & J. III, i, 120. Worthy of regard. Two G. IV, iv, 191. Careful. M. of V. V, i, 156.
- Respectively, *adv.* regardfully, respectfully. Tim. III, i, 8.
- Respite, *sb.* the determined respite of my wrongs = the fixed period to which the punishment of my wrong-doing has been postponed. R. 3, V, i, 19.
- Responsive, *adj.* corresponding, suitable. Ham. V, ii, 149.
- Rest, *v. i.* to remain. 1 H. 6, I, iii, 70; Cor. IV, i, 39. *sb.* to set up one's rest is to stand upon the cards in one's hand, to be fully resolved. A. W. II, i, 134; M. of V. II, ii, 95; C. of E. IV, iii, 24; cf. H. 5, II, i, 15; R. & J. IV, v, 6; Lear, I, i, 122.
- Rest, *v. t.* to arrest. C. of E. IV, ii, 42, 45, iii, 22.
- Re-stem, *v. t.* to trace backwards, as a vessel its course. Oth. I, iii, 37.
- Restful, *adj.* peaceful, quiet. R. 2, IV, i, 12; Sonn. lxvi, 1.
- Resting, *adj.* immovable. J. C. III, i, 61.
- Restrain, *v. t.* to withhold, keep back. R. 3, V, iii, 322.
- Restrained, *p. p.* drawn tight. T. of S. III, ii, 54.
- Resty, *adj.* idle. Sonn. c, 9; Cym. III, vi, 34.
- Resume, *v. t.* to take. Tim. II, ii, 4.
- Retailed, *p. p.* related, reported. R. 3, III, i, 77.
- Retention, *sb.* the power of retaining. Tw. N. II, iv, 95, V, i, 75; Sonn. cxxii, 9. Restraint. Lear, V, iii, 48.
- Retentive, *adj.* restraining. Tim. III, iv, 81; J. C. I, iii, 95.
- Retire, *sb.* retreat. John, II, i, 326; H. 5, IV, iii, 86; 3 H. 6, II, i, 150; Lucr. 174, 578.
- Retire, *v. t.* to withdraw. R. 2, II, ii, 46; Lucr. 303, 641. *v. r.* to retreat. John, V, iii, 13; Cor. I, iii, 27.
- Retiring, *adj.* returning. Lucr. 962.
- Return, *v. t.* to make known to, inform. R. 2, I, iii, 122; H. 5, III, iii, 46; Per. II, ii, 4. To render. Lear I, i, 96. *v. i.* to fall to. Tim. III, ii, 83; Ham. I, i, 92.
- Revenge, *sb.* vengeance. 1 H. 4, III, ii, 7.
- Revenge, *adv.* vindictively. Cym. V, ii, 4.
- Revenue, *sb.* used figuratively in Sonn. cxlii, 8.
- Reverb, *v. i.* to resound. Lear, I, i, 153.
- Reverberate, *adj.* resounding. Tw. N. I, v, 256.
- Reverse, *sb.* a back-handed stroke in fencing. M. W. II, iii, 24.
- Review, *v. t.* to see again. W. T. IV, iv, 656; Sonn. lxxiv, 5.
- Revokement, *sb.* repeal, revocation. H. 8, I, ii, 106.
- Revolt, *sb.* change of affection. Sonn. xcii, 10. A revolter, rebel. John, V, ii, 151, iv, 7; Cym. IV, iv, 6.
- Revolution, *sb.* change of fortune. A. & C. I, ii, 122.
- Re-word, *v. t.* to repeat in the same words. Ham. III, iv, 143; Comp. 1.
- Rheum, *sb.* any disorder affecting the mucous membrane, such as a catarrh or cold. M. for M. III, i, 31; W. T. IV, iv, 391; T. & C. V, iii, 104; A. & C. III, ii, 57. Used of tears. John, III, i, 22; Ham. II, ii, 500. Saliva. M. of V. I, iii, 112. Discharge from the nostrils. C. of E. III, ii, 127.
- Rheumatic, *adj.* affected or attended with rheum. V. & A. 135; M. W. III, i, 43; M. N's D. II, i, 105. Blunder for "lunatic." H. 5, II, iii, 38.
- Rheumy, *adj.* causing rheum. J. C. II, i, 286.
- Rialto, *sb.* the Exchange of Venice. M. of V. I, iii, 18.
- Rib, *v. t.* to enclose. M. of V. II, vii, 51; Cym. III, i, 19.
- Ribaudred, *adj.* ribald, lewd. A. & C. III, x, 10.
- Riched, *p. p.* enriched. Lear, I, i, 63.
- Richly, *adv.* with rich lading. M. of V. V, i, 277.

GLOSSARY

- Rid**, *v. t.* to destroy, make away with. Tp. I, ii, 364; R. 2, V, iv, 11. To annihilate. 3 H. 6, V, iii, 21. *p. p.* = ridden. J. C. III, ii, 270.
- Ridge**, *sb.* house-top. Cor. II, i, 201.
- Rift**, *v. t. & i.* to split. Tp. V, i, 45; W. T. V, i, 66. *sb.* a cleft. Tp. I, ii, 277; A. & C. III, iv, 32.
- Riggish**, *adj.* wanton. A. & C. II, ii, 244.
- Right**, *adv.* just, exactly. M. N's D. IV, ii, 28; 2 H. 6, III, ii, 40.
- Rightdrawn**, *adj.* drawn in a rightful cause. R. 2, I, i, 46.
- Rightly**, *adv.* directly. R. 2, II, ii, 18.
- Rigol**, *sb.* a circle. 2 H. 4, IV, v, 36; Lucr. 1745.
- Rim**, *sb.* the midriff. H. 5, IV, iv, 14.
- Ring**, *v. t.* to encircle. John, III, iv, 31; 1 H. 6, IV, iv, 14. *sb.* a ring was the prize in running and wrestling matches. T. of S. I, i, 136. Circuit, orbit. A. W. II, i, 161. Socket of the eyes. Lear, V, iii, 189.
- Ring-carrier**, *sb.* bawd, pander. A. W. III, vi, 89.
- Ringlet**, *sb.* a small ring. Tp. V, i, 37; M. N's D. II, i, 86.
- Ring-time**, *sb.* the time of exchanging rings, of betrothal. As, V, iii, 17.
- Riot**, *sb.* dissolute living, revelling. M. N's D. V, i, 48; R. 2, II, i, 33.
- Rioting**, *sb.* revelling. A. & C. II, ii, 76.
- Riotous**, *adj.* dissolute. Tim. II, ii, 160.
- Ripe**, *v. t.* to ripen. John, II, i, 472; 2 H. 4, IV, i, 13. *v. i.* to grow ripe. M. N's D. II, ii, 118; As, II, vii, 26. *adj.* ready, eager. Cor. IV, iii, 21. Ready to be satisfied. M. of V. I, iii, 58. Ready for representation. M. N's D. V, i, 42. Reeling ripe = ready to reel. Tp. V, i, 279.
- Ripely**, *adv.* urgently. Cym. III, v, 22.
- Ripeness**, *sb.* readiness. Lear, V, ii, 11.
- Ripening**, *sb.* ripening. M. of V. II, viii, 40.
- Rivage**, *sb.* the shore. H. 5, III, chor. 14.
- Rival**, *sb.* partner, companion. Ham. I, i, 13; M. N's D. III, ii, 156. *v. i.* to be a competitor. Lear, I, i, 191.
- Rivalry**, *sb.* participation, partnership. A. & C. III, v, 8.
- Rive**, *v. t.* to burst, discharge as if by bursting. 1 H. 6, IV, ii, 29.
- Rivelled**, *adj.* wrinkled. T. & C. V, i, 21.
- Rivo**, a Bacchanalian exclamation. 1 H. 4, II, iv, 107.
- Road**, *sb.* a journey. H. 8, IV, ii, 17. An inroad, incursion. H. 5, I, ii, 138; Cor. III, i, 5. A roadstead, port. M. of V. I, i, 19, 288. A prostitute. 2 H. 4, II, ii, 160.
- Rob**, *v. t.* to steal from, or perhaps to steal simply. Tp. II, ii, 141.
- Robustious**, *adj.* rudely violent, rough. H. 5, III, vii, 144; Ham. III, ii, 9.
- Rock**, *v. i.* to shake (of the hand). Lucr. 262.
- Roguing**, *adj.* vagrant. Per. IV, i, 97.
- Roguish**, *adj.* vagrant. Lear, III, vii, 103.
- Roisting**, *adj.* roistering, blustering. T. & C. II, ii, 208.
- Rolled**, *p. p.* coiled (of a snake). T. A. II, iii, 13, 35.
- Romage**, *sb.* bustle, turmoil. Ham. I, i, 107.
- Romish**, *adj.* Roman. Cym. I, vi, 151.
- Rondure**, *sb.* circle, compass. Sonn. xxi, 8.
- Ronyon**, *sb.* a scurvy wretch. Mac. I, iii, 6; M. W. IV, ii, 163.
- Rood**, *sb.* a crucifix. Ham. III, iv, 14; R. 3, III, ii, 77.
- Roofed**, *p. p.* under the same roof. Mac. III, iv, 40.
- Rook**, *v. r.* to squat, cower. 3 H. 6, V, vi, 47.
- Rooky**, *adj.* misty, gloomy. Mac. III, ii, 51. According to some, frequented by rooks.
- Ropery**, *sb.* roguery, knavery. R. & J. II, iv, 142.
- Rope-tricks**, *sb.* knavish tricks. T. of S. I, ii, 109-110.
- Roping**, *pr. p.* dripping. H. 5, III, v, 23. Cf. IV, ii, 48.
- Rose**, *sb.* used figuratively for beauty, grace. Ham. III, i, 152, iv, 42.
- Rosed**, *p. p.* crimsoned. H. 5, V, ii, 291.
- Rosy**. T. A. II, iv, 24.
- Rotel**, *p. p.* learned by heart. Cor. III, ii, 55.

GLOSSARY

- Rother, *sb.* a horned beast. Tim. IV, iii, 12.
- Round, *v. i.* to become round, grow big. W. T. II, i, 16. *v. t.* to surround. M. N's D. IV, i, 48; R. 2, III, ii, 161. To finish off. Tp. IV, i, 158. To whisper, mutter. Pass. P. 349; John, II, i, 566; W. T. I, ii, 217. *sb.* a circle. Mac. I, v, 25, IV, i, 88, 130. *adj.* straightforward, direct, plain-spoken. H. 5, IV, i, 201; C. of E. II, i, 82; Lear, I, iv, 53; Tim. II, ii, 8; Oth. I, iii, 90; Ham. III, i, 183, iv, 5. Perfect, self-contained. Per. I, ii, 122. *adv.* straightforwardly, directly. Ham. II, ii, 138.
- Roundel, *sb.* a dance in a circle. M. N's D. II, ii, 1.
- Roundly, *adv.* directly, without hesitation or reserve. As, V, iii, 9; T. of S. I, ii, 57, III, ii, 210, IV, iv, 102; 1 H. 4, I, ii, 21; 2 H. 4, III, ii, 17; R. 2, II, i, 122; T. & C. III, ii, 150.
- Roundure, *sb.* circuit, enclosure. John, II, i, 259.
- Rouse, *sb.* a deep draught, bumper. Ham. I, ii, 127, iv, 8, II, i, 58; Oth. II, iii, 60. *v. t.* to set in motion; a term used in the chase of the hart. V. & A. 240.
- Rout *sb.* a crowd, mob. C. of E. III, i, 101; J. C. I, ii, 78; 2 H. 4, IV, ii, 9. Uproar, brawl. Oth. II, iii, 202. Disorderly flight. 2 H. 6, V, ii, 31; Cym. V, iii, 41.
- Row, *sb.* a verse or stanza. Ham. II, ii, 414.
- Royal, *sb.* a gold coin, worth 10s., referred to in R. 2, V, v, 67; 1 H. 4, I, ii, 136, II, iv, 281; 2 H. 4, I, ii, 23.
- Royal, *adj.* See note on M. of V. III, ii, 241; Tp. V, i, 237; Tim. III, vi, 49; Cor. IV, iii, 40.
- Royalise, *v. t.* to make royal. R. 3, I, iii, 125.
- Royalties, *sb.* feudal revenues. R. 2, II, i, 190, iii, 120, III, iii, 113.
- Roynish, *adj.* scurvy; hence, coarse, rough. As, II, ii, 8.
- Rub, *sb.* an impediment, hindrance; from the game of bowls. John, III, iv, 128; R. 2, III, iv, 4; H. 5, II, ii, 188, V, ii, 33; Ham. III, i, 65; Cor. III, i, 60. *v. i.* to encounter obstacles. L. L. L. IV, i, 132. A bowl is said to "rub on" when it surmounts the obstacles in its course. T. & C. III, ii, 48. *v. t.* to impede, hinder. Lear, II, ii, 149.
- Rubied, *adj.* red as a ruby. Per. V, prol. 8.
- Rubious, *adj.* red as a ruby. Tw. N. I, iv, 31.
- Ruddock, *sb.* the redbreast. Cym. IV, ii, 225.
- Rudely, *adv.* by rude behaviour. 1 H. 4, III, ii, 32.
- Rudesby, *sb.* a rude fellow, ruffian. T. of S. III, ii, 10; Tw. N. IV, i, 50.
- Rue, *sb.* pity. T. A. I, i, 105.
- Ruff, *sb.* boot, on the top edge of which was often an ornamental ruff. A. W. III, ii, 7.
- Ruffian, *adj.* boisterous, brutal. C. of E. II, ii, 132; 2 H. 6, V, ii, 49. Applied to billows from their curled heads. 2 H. 4, III, i, 22. See Tim. IV, iii, 160. *v. i.* to behave boisterously, bluster. Oth. II, i, 7.
- Ruffle, *v. i.* to be boisterous. Lear, II, iv, 300; T. A. I, i, 313. *sb.* stir, bustle; Comp. 58.
- Rug-headed, *adj.* rough-headed, shaggy-haired. R. 2, II, i, 156.
- Ruinate, *v. t.* to ruin. Lucr. 944; 3 H. 6, V, i, 83; T. A. V, iii, 204; Sonn. x, 7.
- Ruined, *adj.* ruinous. R. 2, III, iii, 34.
- Ruinous, *adj.* ruined. Tim. IV, iii, 458. Rotten. T. & C. V, i, 26.
- Rule, *sb.* course of proceeding, behaviour. M. of V. IV, i, 173; Tw. N. II, iii, 117. Cf. night-rule = revelry. M. N's D. III, ii, 5.
- Rumour, *sb.* din, confused noise. John, V, iv, 45; J. C. II, iv, 18.
- Rump-fed, *adj.* pampered. Mac. I, iii, 6. Others explain it, fed on offal, or fat-rumped.
- Runaway, *sb.* wanderer, truant. R. 3, V, iii, 316. R. & J. III, ii, 6.

GLOSSARY

- Runagate, *sb.* vagabond. R. 3, IV, iv, 465; R. & J. III, v, 89. Runaway. Cymb. IV, ii, 63.
- Run counter; used of a hound running backwards or on a false scent. C. of E. IV, ii, 39.
- Runner, *sb.* a fugitive. A. & C. IV, vii, 14.
- Running banquet, literally, a hasty refreshment; used figuratively of "a whipping at the beadle's hands." H. 8, I, iv, 12, V, iv, 62.
- Rural, *adj.* rustic. A. & C. V, ii, 233.
- Rush aside, to thrust aside, pass by hastily. R. & J. III, iii, 26.
- Rushling, blunder for "rustling." M. W. II, ii, 61.
- Russet, *adj.* grey. Ham. I, i, 166.
- Russet-pated, *adj.* gray-headed; of the jackdaw. M. N's D. III, ii, 21.
- Ruth, *sb.* pity. R. 2, III, iv, 106; Cor. I, i, 201; T. & C. V, iii, 48.
- Ruthful, *adj.* pitiful, exciting pity. 3 H. 6, II, v, 95; T. & C. V, iii, 48.
- SABA, the queen of Sheba. H. 8, V, v, 23.
- Sables, fur used for the trimming of rich robes. Ham. IV, vii, 80. With a pun on "sable." Ham. III, ii, 125.
- Sack, the name given to various white wines of Spain. Tp. II, ii, 113; Tw. N. II, iii, 179; 1 H. 4, i, 2, 3; 2 H. 4, IV, iii, 112.
- Sackbut, *sb.* a kind of trombone. Cor. V, iv, 48.
- Sacred, *adj.* consecrated, as an epithet of royalty. T. A. II, i, 120; John, III, i, 148, &c. Accursed. T. A. II, i, 120.
- Sacrificial, *adj.* devout, religious. Tim. I, i, 84.
- Sacring-bell, *sb.* the little bell rung during mass at the consecration of the elements. H. 8, III, ii, 295.
- Sad, *adj.* grave, serious. As, III, ii, 199; 2 H. 4, V, i, 80; M. A. I, i, 157; M. of V. II, ii, 181; W. T. IV, iv, 304; J. C. I, ii, 217. Gloomy, sullen. R. 2, V, v, 70.
- Sad-eyed, *adj.* grave-looking. H. 5, I, ii, 202.
- Sadly, *adv.* gravely, seriously. M. A. II, iii, 202; R. & J. I, i, 199.
- Sadness, *sb.* seriousness, earnestness. A. W. IV, iii, 188; M. W. III, v, 109, IV, ii, 93; 3 H. 6, III, ii, 77; R. & J. I, i, 197; T. of S. V, ii, 63; V. & A. 807.
- Safe, *v. t.* to render safe, conduct safely. A. & C. I, iii, 55, IV, vi, 26.
- Safe-guard, *sb.* on safe-guard = under escort. Cor. III, i, 9.
- Safety, *sb.* custody. John, IV, ii, 158; R. & J. V, iii, 183. In safety = cautiously. Mac. III, i, 53.
- Saffron, *sb.* commonly used in the colouring of pastry. A. W. IV, v, 2 n.; W. T. IV, iii, 44.
- Sag, *v. i.* to droop, sink heavily. Mac. V, iii, 10.
- Sagittary, *sb.* a centaur. T. & C. V, v, 14. The official residence in the arsenal at Venice. Oth. I, i, 159, iii, 115.
- Said, well said = well done. As, II, vi, 14; Ham. I, v, 162; T. A. IV, iii, 63.
- Sain = said. L. L. L. III, i, 77.
- Saint, *v. i.* to play the saint. Pass. P. 342.
- Sale-work, *sb.* work made for sale and not according to order or pattern. As, III, v, 43.
- Sallet, *sb.* a salad. A. W. IV, v, 15; Ham. II, ii, 435; Lear, III, iv, 130. A close-fitting headpiece. 2 H. 6, IV, x, 8.
- Salt, *sb.* salt-cellar. Two. G. III, i, 351. Used of tears. Cor. V, vi, 93; Lear, IV, vi, 196. *adj.* lustful, lecherous. M. for M. V, i, 399; Oth. II, i, 237, III, iii, 408; Tim. IV, iii, 85; A. & C. II, i, 21. Stinging, bitter. T. & C. I, iii, 371.
- Saltiers, blunder for "satyrs." W. T. IV, iv, 320. See note.
- Salutation. Give salutation to my blood = stir my blood so as to cause it to rise. Sonn. cxxi, 6.
- Salute, *v. t.* to meet, touch. John, II, i, 590. Hence, to stimulate, stir. H. 8, II, iii, 103.
- Samingo, for Saint Domingo, the patron-saint of toppers. 2 H. 4, V, iii, 74.

GLOSSARY

- Samphire**, *sb.* sea-fennel. Lear, IV, vi, 15.
- Sanctimonious**, *adj.* holy. Tp. IV, i, 16.
- Sanctimony**, *sb.* holiness. A. W. IV, iii, 48; T. & C. V, ii, 138. *plu.* = holy things. T. & C. V, ii, 137.
- Sanctuarize**, *v. t.* to protect as a sanctuary. Ham. IV, vii, 127.
- Sand**, *sb.* a grain of sand. Cym. V, v, 120.
- Sand-blind**, *adj.* purblind. M. of V. II, ii, 31, 67.
- Sanded**, *adj.* of a sandy colour. M. N's D. IV, i, 117.
- Sanguine**, *adj.* red-complexioned. T. A. IV, ii, 97.
- Sans** (Fr.), without. Tp. I, ii, 97; As, II, vii, 32, 166.
- Sarcenet**, *adj.* flimsy; from sarcenet, a soft, gauzy kind of silk. 1 H. 4, III, i, 252.
- Sarum**, Salisbury. Lear, II, ii, 89.
- Sate**, *v. r.* to satiate. Ham. I, v, 56; Oth. I, iii, 348.
- Satiate**, *adj.* satiated. Cym. I, vi, 47.
- Satire**, *sb.* satirist. Sonn. c, 11.
- Saturn**. Born under Saturn = of a melancholy temperament. M. A. I, iii, 10.
- Saucy**, *adv.* lascivious, wanton. M. for M. II, iv, 45; A. W. IV, iv, 23.
- Savage**, *adj.* wild, uncultivated. H. 5, III, v, 7.
- Savageness**, *sb.* wildness, tendency to licence. Ham. II, i, 84.
- Savagery**, *sb.* wild growth. H. 5, V, ii, 47.
- Savour**, *sb.* smell. W. T. I, ii, 421, IV, iv, 75; John, IV, iii, 112. Hence, quality. Lear, I, iv, 236. *v. i.* to smell. Per. IV, vi, 109. To be of a certain quality, smack. Tw. N. V, i, 114, 301. H. 5, I, ii, 250. To have a taste for. Lear, IV, ii, 39.
- Saw**, *sb.* a saying, maxim. As, II, vii, 156; Ham. I, v, 100.
- Sawn**, sown. Comp. 91.
- Say**, *sb.* a kind of silk. 2 H. 6, IV, vii, 23. Assay, relish. Lear, V, iii, 143. *v. i.* to speak to the purpose. Ham. V, i, 26.
- Sayed**, *p. p.* assayed, tried. Per. I, i, 59.
- Sblood**, for "God's blood." 1 H. 4, I, ii, 71; H. 5, IV, viii, 8.
- Scaffoldage**, *sb.* the stage of a theatre. T. & C. I, iii, 156.
- Scald**, *adj.* scurvy, scabby. A. & C. V, ii, 214. See also Scauld.
- Scale**, *v. t.* to weigh. M. for M. III, i, 245; Cor. II, iii, 246.
- Scaled**, *adj.* scaly. T. & C. V, v, 22; A. & C. II, v, 95.
- Scall** = scald. M. W. III, i, 110.
- Scamble**, *v. i.* to scramble. John, IV, iii, 146; H. 5, I, i, 4, V, ii, 202; M. A. V, i, 94.
- Scamel**, *sb.* Tp. II, ii, 162. See note.
- Scan**, *v. t.* to examine. Oth. III, iii, 249; Ham. III, iii, 75; Mac. III, iv, 140.
- Scandal**, *v. t.* to defame. Cor. III, i, 44; J. C. I, ii, 76.
- Scandaled**, *adj.* scandalous. Tp. IV, i, 90.
- Scandalized**, *adj.* defamed, made the subject of scandal. 1 H. 4, I, iii, 154.
- Scant**, *adv.* scarcely. R. & J. I, ii, 99. *adj.* scanty. Pass. P. 409. Sparing, chary. Ham. I, iii, 121. Wanting. Ham. V, ii, 279. *v. t.* to cut short, limit. Lear, II, iv, 174; M. of V. II, i, 17. To give grudgingly. Lear, I, i, 278; H. 5, II, iv, 47.
- Scantling**, *sb.* a small portion. T. & C. I, iii, 341.
- Scantly**, *adv.* grudgingly. A. & C. III, iv, 6.
- Scape**, *sb.* a freak, escapade. M. of V. II, ii, 151; W. T. III, iii, 70; Lucr. 747. *v. i.* to escape. John, V, vi, 15.
- Scarfed**, *p. p.* decked with scarfs, flags. M. of V. II, vi, 15. Worn like a scarf, loosely wrapped. Ham. V, ii, 13.
- Scarf up**, to bandage up, blindfold. Mac. III, ii, 47.
- Scath**, *sb.* injury, damage. 2 H. 6, II, iv, 62; T. A. V, i, 7; John, II, i, 75; R. 3, I, iii, 317. *v. t.* to injure. R. & J. I, v, 82.
- Scathful**, *adj.* harmful, destructive. Tw. N. V, i, 50.
- Scattered**, *p. p.* divided, disunited. Lear, III, i, 31.

GLOSSARY

- Scattering, *adj.* random. Oth. III, iii, 155.
- Scauld, *adj.* scabby, filthy. H. 5, V, i, 5, 30. *See also* Scald.
- Schedule, *sb.* scroll, paper. Comp. 43.
- Sconce, *sb.* a round fort. H. 5, III, vi, 71. Hence, a protection for the head. C. of E. II, ii, 37. And hence, the skull. C. of E. II, ii, 35 *n.*; Cor. III, ii, 99; Ham. V, i, 99. *v. t.* to ensconce, hide. Ham. III, iv, 4.
- Scope, *sb.* space in which to act, bound. Tim. V, iv, 5; M. for M. III, i, 71. Liberty, freedom of action. M. for M. I, i, 65. Scope of nature = something done within the limits of nature's operation, a natural effect. John, III, iv, 154; cf. 1 H. 4, III, i, 171.
- Score, *v. t.* to cut, mark. A. & C. IV, vii, 12. To score off, triumph over. Oth. IV, i, 126.
- Scorn. To take or think scorn = to disdain. As, IV, ii, 14; H. 5, IV, vii, 99; M. N's D. V, i, 136.
- Scornful, *adj.* Scornful mark = object of scorn. Lucr. 520.
- Scot, *sb.* a tax, contribution. 1 H. 4, V, iv, 114.
- Scotch, *sb.* a notch. A. & C. IV, vii, 10. *v. t.* to cut, slash. Cor. IV, v, 186; Mac. III, ii, 13.
- Scour, *v. i.* to hurry. W. T. II, i, 35; Tim. V, ii, 15.
- Scout, *v. i.* to be on the look out. Tw. N. III, iv, 167.
- Scrimmer, *sb.* a fencer. Ham. IV, vii, 100.
- Scrip, *sb.* a written document. M. N's D. I, ii, 3. A small bag. As, III, ii, 152.
- Scriptage, *sb.* the contents of a script. As, III, ii, 152.
- Scrawl, *v. i.* perhaps for "scrawl." T. A. II, iv, 5.
- Scroyles, *sb.* scabs, scrofulous wretches. John, II, i, 373.
- Scrubbed, *adj.* scrubby, paltry. M. of V. V, i, 162.
- Scrupulous, *adj.* captious. A. & C. I, iii, 48.
- Scull, *sb.* a shoal of fish. T. & C. V, v, 22.
- 'Scuse, *sb.* excuse. M. of V. IV, i, 439; Oth. IV, i, 79.
- Scut, *sb.* the tail of a deer. M. W. V, v, 17.
- 'Sdeath, for "God's death." Cor. I, i, 215.
- Seabank, *sb.* the beach or shore. M. of V. V, i, 11; Oth. IV, i, 138.
- Sea-like, *adv.* fit for sea. A. & C. III, xiii, 171.
- Seal, *sb.* pledge. M. for M. IV, i, 7; V. & A. 511, 516. To give seals to = to confirm, carry into effect. Ham. III, ii, 389. *v. t.* to confirm, effect. M. of V. II, vi, 6; Sonn. cxlii, 7. Cor. II, iii, 105. To seal under = to become surety for another. M. of V. I, ii, 73. To silence. W. T. I, ii, 337.
- Sealed, *adj.* stamped with the official seal. T. of S. ind. ii, 86. Ratified. M. for M. V, i, 243.
- Seam, *sb.* grease, lard. T. & C. II, iii, 180.
- Seagown, *sb.* a sailor's short dress. Ham. V, ii, 13.
- Sea-maid, *sb.* a mermaid. M. N's D. II, i, 154; M. for M. III, ii, 100.
- Sea-marge, *sb.* sea-shore. Tp. IV, i, 69.
- Seamark, *sb.* beacon at sea. Oth. V, ii, 271; Cor. V, iii, 74.
- Sear, *adj.* withered. Mac. V, iii, 23.
- Sear, *v. t.* to scorch, shrivel up, wither. R. 3, IV, i, 61; Mac. IV, i, 113; Cym. I, i, 116.
- Search, *v. t.* to probe, tent. As, II, iv, 41; T. & C. II, ii, 16; J. C. V, iii, 42. *sb.* a body of searchers. Oth. I, i, 159.
- Seared, *adj.* withered. Comp. 14.
- Season, *v. t.* to mature, ripen. Ham. I, iii, 81, III, ii, 204. To qualify, moderate. Ham. I, ii, 192, II, i, 28. To establish by custom. Cor. III, iii, 64. To preserve, keep fresh. R. & J. II, iii, 72; A. W. I, i, 42; Tw. N. I, i, 30. *sb.* seasoning, that which keeps anything from decay. M. A. IV, i, 142; Mac. III, iv, 141. Opportunity. C. of E. IV, ii, 58.
- Seat, *sb.* site. Mac. I, vi, 1. Position. Cor. III, i, 136. Throne. H. 5, I, ii, 269.

GLOSSARY

- Seated, *adj.* fixed, firm. Mac. I, iii, 136.
- Secondary, *sb.* subordinate. John, V, ii, 80; M. for M. I, ii, 47.
- Seconds, *sb.* an inferior kind of flour. Sonn. cxxv, 11.
- Sect, *sb.* sex. 2 H. 4, II, iv, 37. Cutting, scion. Oth. I, iii, 331. Faction. Lear, V, iii, 18.
- Sectary, *sb.* devotee. Lear, I, ii, 143.
- Secure, *adj.* free from care, confident, unsuspicious. Ham. I, v, 61; John, IV, i, 130; 1 H. 6, II, i, 11; R. 2, V, i, 43; H. 5, IV, prol. 17; T. A. II, i, 3; Oth. IV, i, 71. Careless, overconfident. Oth. III, iii, 202. *v. t.* to render careless. Lear, IV, i, 21; Tim. II, ii, 177.
- Securely, *adv.* carelessly, confidently. R. 2, II, i, 266; T. & C. IV, v, 73; Lucr. 89.
- Security, *sb.* overconfidence, carelessness, want of caution. R. 2, III, ii, 34; J. C. II, iii, 5; Mac. III, v, 32. Confidence. H. 5, II, ii, 44. The act of standing surety. M. for M. III, ii, 214.
- Seeded, *p. p.* prolific. Lucr. 603. T. & C. I, iii, 316.
- Seedness, *sb.* sowing with seed. M. for M. I, iv, 42.
- Seeing, *sb.* aspect, view. Sonn. lxxvii, 6.
- Seel, *v. t.* to close up, as the eyes of a hawk. Mac. III, ii, 46; Oth. I, iii, 269; III, iii, 214; A. & C. III, xiii, 112.
- Seem, *v. i.* to threaten. Mac. I, ii, 48, v, 26.
- Seeming, *sb.* fair appearance. W. T. IV, iv, 75; Ham. III, ii, 85. De-meanor. Oth. II, i, 236. Likelihood. Cym. V, v, 450. Appearance in a bad sense, hypocrisy. M. A. IV, i, 55; M. for M. II, iv, 14, 150; Lear, III, ii, 56. *adv.* becomingly. As, V, iv, 66.
- Seen. Well seen = well skilled. T. of S. I, ii, 131.
- Seethe, *v. t.* & *v. i.* to boil. Tim. IV, iii, 428; T. & C. III, i, 39.
- Segregation, *sb.* dispersion. Oth. II, i, 10.
- Seize upon, to take possession of; a legal term. M. A. V, iv, 53; Oth. V, ii, 369.
- Seized, *p. p.* possessed. Ham. I, i, 89.
- Seizure, *sb.* clasp, touch. T. & C. I, i, 56.
- Seld, *adv.* seldom. T. & C. IV, v, 150.
- Seldom when, *adv.* rarely. M. for M. IV, ii, 82; 2 H. 4, IV, iv, 79.
- Seld-shown, *adj.* rarely exhibited. Cor. II, i, 203.
- Self, *adj.* belonging to oneself, one's own. R. 2, III, ii, 166; Mac. V, viii, 70. Same. M. of V. I, i, 148; R. 2, I, ii, 23; H. 5, I, i, 1; Lear, I, i, 68; A. & C. IV, xv, 21.
- Self-abuse, *sb.* self-delusion. Mac. III, iv, 142.
- Self-admission, *sb.* self-assertion. T. & C. II, iii, 161.
- Self-affairs, *sb.* one's own business. M. N's D. I, i, 113.
- Self-affected, *adj.* self-loving. T. & C. II, iii, 233.
- Self-born, *adj.* native born. R. 2, II, iii, 80.
- Self-bounty, *sb.* innate generosity. Oth. III, iii, 204.
- Self-breath, *sb.* one's own breath or words. T. & C. II, iii, 167.
- Self-charity, *sb.* care of one's self. Oth. II, iii, 194.
- Self-covered, *adj.* "Thou self-covered thing" = that has disguised thyself in this unnatural shape. Lear, IV, ii, 62.
- Self-figured, *adj.* devised by oneself. Cym. II, iii, 119.
- Self-sovereignty. Here, self = same. L. L. IV, i, 36.
- Self-substantial, *adj.* of one's own substance, Sonn. i, 6.
- Semblable, *adj.* like, similar. 2 H. 4, V, i, 62; A. & C. III, iv, 3. Used as a substantive. Tim. IV, iii, 22; Ham. V, ii, 118.
- Semblably, *adv.* similarly. 1 H. 4, V, iii, 21.
- Semblative, *adj.* resembling, like. Tw. N. I, iv, 33.
- Seniory, *sb.* seniority. R. 3, IV, iv, 36.
- Sennet, *sb.* a set of notes on a trumpet, announcing the arrival or departure of a procession. Used in stage direc-

GLOSSARY

- tions. J. C. I, ii, 24; Mac. III, i, 10, &c.
- Se'nnight, *sb.* a week. As, III, ii, 297; Mac. I, iii, 22.
- Siennese, the people of Sienna. A. W. I, ii, 1.
- Sense, *sb.* sensual passion. M. for M. I, iv, 59, II, ii, 142, 169; Per. V, iii, 31; Oth. IV, iii, 92. Sensibility, feeling. Oth. II, iii, 259; Sonn. cxii, 8; cxx, 10. Spirit of sense = the most delicate faculty of perception. T. & C. I, i, 57, III, iii, 106. To the sense = to the quick. Oth. V, i, 11. Sense = senses. Mac. V, i, 24.
- Senseless, *adj.* without the faculty of hearing. Cym. I, i, 135, II, iii, 53. Inanimate. R. 2, III, ii, 23. Insensible. Lucr. 820.
- Senseless-obstinate, *adj.* unreasonable in obstinacy. R. 3, III, i, 44.
- Sensible, *adj.* perceptible. Ham. I, i, 57. Capable of perception. Mac. II, i, 36.
- Sensitive, susceptible of feeling. Cor. I, iii, 85.
- Sensibly, *adv.* in the state of having feeling, in a sensible condition. Cor. I, iv, 54; L. L. L. III, i, 107.
- Sentence, *sb.* maxim. M. of V. I, ii, 9; Tw. N. III, i, 10; Oth. I, iii, 216; Lucr. 244.
- Sentinel, *v. t.* to guard. Lucr. 942.
- Separable, *adj.* separating. Sonn. xxxvi, 6.
- Septentrion, *sb.* the north. 3 H. 6, I, iv, 136.
- Sepulchre, *v. t.* to entomb. Lear, II, iv, 130; Lucr. 805.
- Sequent, *adj.* following, successive. M. for M. V, i, 371; Oth. I, ii, 41; T. & C. IV, iv, 65. *sb.* a follower. L. L. L. IV, ii, 131.
- Sequester, *sb.* sequestration, seclusion. Oth. III, iv, 37.
- Sequestration, *sb.* separation. Oth. I, iii, 343.
- Sere, *adj.* dry, withered. C. of E. IV, ii, 19. *sb.* the part of the gun which grips the trigger. "Tickle o' the sere" = sensitive to the slightest touch. Ham. II, ii, 322.
- Sergeant, *sb.* a sheriff's officer. H. 8, I, i, 198; Ham. V, ii, 328.
- Serpigo, *sb.* a tetter or eruption on the skin. M. for M. III, i, 31; T. & C. II, iii, 70.
- Servant, *sb.* a lover (a rendering of Ital. *cavaliere servente*). Two G. II, i, 97, II, iv, 1, 8; Lear, IV, vi, 269.
- Servanted, *p. p.* subjected, made servants. Cor. V, ii, 79.
- Serviceable, *adj.* officious. Lear, IV, vi, 254. Offering service or devotion. Two G. III, ii, 70.
- Sessa, *int.* an exclamation urging quietness. T. of S. ind. i, 5; Lear, III, iv, 99, vi, 73.
- Session, *sb.* judicial proceedings. Oth. I, ii, 86.
- Set, *v. t.* to value. Ham. IV, iii, 62. Set to himself = wrapped up in himself. Tim. V, i, 115. Set to music. Two G. I, ii, 81. Set to = match against. M. N's D. III, i, 123; T. & C. II, i, 84. Challenge. R. 2, IV, i, 57. *v. i.* to set out. H. 5, ii, chor. 34. *sb.* setting, of the sun. H. 5, IV, i, 268; R. 3, V, iii, 19; Mac. I, i, 5. *p. p.* fixed (as in a drunken stare); used of the eyes. Tp. III, ii, 8; Tw. N. V, i, 190.
- Setebos. The chief deity of the Patagonians. Tp. I, ii, 373.
- Set on. To advance. J. C. V, iii, 108.
- Setter, *sb.* one who organises a robbery. 1 H. 4, II, ii, 49. See 1 H. 4, I, ii, 119. Set to. To set, as a broken limb. 1 H. 4, V, i, 131.
- Seven-night, *sb.* a week. M. A. II, i, 325; W. T. I, ii, 17.
- Several, *adj.* belonging to a private owner. Sonn. cxxxvii, 9; L. L. L. II, i, 222; T. & C. II, ii, 193. Separate. M. for M. II, iv, 2; J. C. II, i, 138, III, ii, 243; A. & C. I, v, 77.
- Severals, *sb.* individuals. W. T. I, ii, 226. Particulars. H. 5, I, i, 86; T. & C. I, iii, 180.
- Sewer, *sb.* an officer whose duty it was to direct the placing of the dishes

GLOSSARY

- on the table: originally he had to taste them also. Mac. I, vii (stage direction). A jakes, privy. T. & C. V, i, 73.
- Shade, *sb.* image. Sonn. xliii, 11.
- Shadow, *sb.* a shade, shady place. As, IV, i, 195; Tp. IV, i, 67. Shade, spirit of the dead. T. A. I, i, 100.
- Image. J. C. I, ii, 58; Sonn. xxvii, 10; xliii, 5. *v. t.* to protect, shelter. John, II, i, 14.
- Shadowed, *p. p.* dark. M. of V. II, i, 2.
- Shadowy, *adj.* shady. Two G. V, iv, 2; Lear, I, i, 63.
- Shag, *adj.* shaggy. V. & A. 295.
- Shag-eared, *adj.* with shaggy hair falling about the ears. Mac. IV, ii, 82.
- Shag-haired, *adj.* shaggy haired, rough. 2 H. 6, III, i, 367.
- Shales, *sb.* shells, husks. H. 5, IV, ii, 18.
- Shame, *v. i.* to be ashamed. Cor. II, ii, 65; Mac. II, ii, 63.
- Shapeless, *adj.* purposeless. Two G. I, i, 8.
- Shard-borne, *adj.* borne through the air on shards. Mac. III, ii, 42.
- Sharded, *adj.* having shards. Cym. III, iii, 20.
- Shards, *sb.* the scaly wing-cases of beetles. A. & C. III, ii, 20. Pothers. Ham. V, i, 225.
- Sharked up, gathered indiscriminately. Ham. I, i, 98.
- She. Used as substantive for "lady." Lucr. 1647; Sonn. cxxx, 14; Tw. N. I, v, 259.
- Sheaf, *v. i.* to gather into sheaves. As, III, ii, 97.
- Shealed, *adj.* shelled. Lear, I, iv, 198.
- Shearman, *sb.* one who shears woollen cloth. 2 H. 6, IV, ii, 128.
- Sheaved, *adj.* made of straw. Comp. 31.
- Sheen, *sb.* shine, brightness. M. N's D. II, i, 29; Ham. III, ii, 152.
- Sheep-biter, *sb.* a malicious, niggardly fellow. Tw. N. II, v, 5.
- Sheep-biting, *adj.*, morose, malicious. M. for M. V, i, 352.
- Sheepcote, *sb.* a shepherd's hut. As, II, iv, 79; Lear, II, iii, 18.
- Sheer, *adj.* pure, unmixed. R. 2, V, iii, 61. "Sheer ale" may mean ale and nothing else. T. of S. ind. II, 22.
- Shelf, *sb.* sandbank. 3 H. 6, V, iv, 23; Lear. 335.
- Shent, *p. p.* reproved, scolded. Tw. N. IV, ii, 100; Cor. V, ii, 94; Ham. III, ii, 388; T. & C. II, iii, 75.
- Sheriff's post. Proclamations were affixed to the posts outside a sheriff's house. Tw. N. I, v, 140.
- Sherris, *sb.* wine of Xeres in Spain. 2 H. 4, IV, iii, 101, 104, 111, &c. Also called Sherris sack. 2 H. 4, IV, iii, 95.
- Shield, *vb.* forbid. "God shield" = God forbid. A. W. I, iii, 174; R. & J. IV, i, 41.
- Shift, *sb.* cunning, cunning scheme. T. A. IV, ii, 177.
- Shine, *sb.* brightness, lustre. V. & A. 488, 728; Tim. III, v, 101; Per. I, ii, 124.
- Shipman's card, the mariner's card, or chart. Mac. I, iii, 17.
- Ship-tire, *sb.* a head-dress, perhaps resembling a ship. M. W. III, iii, 48.
- Shive, *sb.* a slice. T. A. II, i, 87.
- Shock, *v. t.* to encounter, meet in conflict. John, V, vii, 117.
- Shog, *v. i.* to move, jog. H. 5, II, i, 43, iii, 45.
- Shoon, *sb.* shoes. 2 H. 6, IV, ii, 180; Ham. IV, v, 26.
- Shoot, *sb.* shot. 2 H. 4, III, ii, 43.
- Shore, *v. t.* to put ashore. W. T. IV, iv, 824.
- Short, *adj.* scanty, insufficient. Lear, IV, vii, 40. Within bounds. Ham. IV, i, 18. *v. t.* to shorten, diminish. Cym. I, vi, 199. Used reflexively. Pass. P. 210.
- Shorten, *v. t.* to hinder. Cor. I, ii, 23.
- Shot, *sb.* a shooter, marksman. 2 H. 4, III, ii, 267; 1 H. 6, I, iv, 53; H. 8, V, iv, 53. Charge, reckoning at a tavern. Two G. II, v, 7; Cym. V, iv, 155.
- Shot-free, *adj.* without having to pay the reckoning. 1 H. 4, V, iii, 30.

GLOSSARY

- Shotten, *adj.* having shed its roe. 1 H. 4, II, 4 iv, 123.
- Shoughs, *sb.* rough-haired, shaggy dogs. Mac. III, i, 93.
- Shouldered, *p. p.* thrust violently out of place, jostled. R. 3, III, vii, 128.
- Shoulder-shotten, *adj.* with the shoulder dislocated. T. of S. III, ii, 52.
- Shout, *v. t.* shout forth = attend with shouts. Cor. I, ix, 50.
- Shove-groat shilling. A shilling used in the game of shove-groat or shovel-board, which appears to have been like the modern game of squayles. 2 H. 4, II, iv, 182.
- Shovel-board, a shilling used in the game of shovel-board or shove-groat. M. W. I, i, 139.
- Show, *sb.* appearance, figure. Lucr. 1507; Cor. III, iii, 36; R. 2, III, iii, 71; Cym. V, v, 428; Sonn. liv, 9, xciii, 14.
- Shrew = beshrew. W. T. I, ii, 281; Cym. II, iii, 142.
- Shrewd, *adj.* mischievous, bad, evil, A. W. IV, v, 56; M. of V. III, ii, 246; 2 H. 6, II, iii, 41; R. 2, III, ii, 59; 2 H. 4, II, iv, 201; J. C. II, i, 158; M. W. II, ii, 202; As. V, iv, 167; M. N's D. II, i, 33; A. & C. IV, ix, 5. Well-founded. Oth. III, iii, 433.
- Shrewdly, *adv.* badly; used in various senses as an intensive adverb. H. 5, III, vii, 148; J. C. III, i, 147; T. & C. III, iii, 228; Ham. I, iv, 1; W. T. V, i, 102.
- Shrewdness, *sb.* mischievousness. A. & C. II, ii, 73.
- Shrieve, *sb.* sheriff. A. W. IV, iii, 174.
- Shrift, *sb.* confession and the accompanying absolution. M. for M. IV, ii, 195; R. 3, III, iv, 97; R. & J. II, iii, 56.
- Shrill, *v. t.* to scream out. T. & C. V, iii, 84.
- Shrill-gorged, *adj.* shrill-throated. Lear, IV, vi, 58.
- Shrive, *v. t.* to absolve after confession. M. of V. I, ii, 117; R. & J. II, iv, 177.
- Shriver, *sb.* confessor. 3 H. 6, III, ii, 108.
- Shriving-time, time for shrift. Ham. V, ii, 47.
- Shriving work = shrift, confession. R. 3, III, ii, 116.
- Shroud, *v. r.* to hide oneself. 3 H. 6, III, i, 1, IV, iii, 40. *v. i.* to take shelter. Tp. II, ii, 39.
- Shrouds, *sb.* sail ropes. John, V, vii, 53; 3 H. 6, V, iv, 18.
- Shrow = shrew. L. L. L. V, ii, 46.
- Shrowd, *sb.* shelter, protection. A. & C. III, xiii, 71.
- Shut up, concluded. Mac. II, i, 16. Embodied. T. & C. I, iii, 58.
- Sick, *v. i.* to sicken. 2 H. 4, IV, iv, 128.
- Sicken, *v. t.* to impair, weaken. H. 8, I, i, 82.
- Sick-fallen, *adj.* fallen sick, diseased. John, IV, iii, 153.
- Side, *sb.* a set of partners in a game; hence used of the game itself. Lear, V, i, 61.
- Side, *v. t.* to take the side of. Cor. I, i, 191. *v. i.* to take a side in a quarrel. Cor. IV, ii, 2.
- Side-piercing, *adj.* piercing the heart. Lear, IV, vi, 85.
- Side sleeves, *sb.* loose, hanging sleeves. M. A. III, iv, 19.
- Siege, *sb.* seat, bench. M. for M. IV, ii, 94. Rank. Ham. IV, vii, 76; Oth. I, ii, 22. Used like "stool" for a discharge of excrement. Tp. II, ii, 98.
- Sight, *sb.* insight, experience, skill. T. & C. III, iii, 4. The aperture for the eyes in a helmet. 2 H. 4, IV, i, 121.
- Sightless, *adj.* blind, dark. Lucr. 1013. Invisible. Mac. I, v, 46, I, vii, 23. Unightly. John, III, i, 45.
- Sightly, *adj.* pleasing to the eye. John, II, i, 143.
- Sight-outrunning, swifter than sight. Tp. I, ii, 203.
- Sign, *v. t.* to mark, stamp. John, IV, ii, 222; H. 8, II, iv, 108; J. C. III, i, 207. *v. i.* to betoken, bode. A. & C. IV, iii, 14.
- Significant, *sb.* that which conveys one's meaning, a sign, token. 1 H. 6, II, iv, 26; L. L. L. III, i, 124.

GLOSSARY

- Signory**, *sb.* a principality. Tp. I, ii, 71. A lordship. R. 2, III, i, 22, IV, i, 89. The aristocracy, governing body. Oth. I, ii, 18.
- Signs**, *sb.* ensigns. H. 5, II, ii, 192; J. C. V, i, 14; R. 2, II, ii, 74.
- Silenced**, *p. p.* refused audience. H. 8, I, i, 97.
- Silent**, *sb.* silence, stillness. 2 H. 6, I, iv, 16.
- Silly**, *adj.* harmless, innocent. Two G. IV, i, 72; 1 H. 6, II, iii, 22; V. & A. 1098. Plain, simple, rustic. Tw. N. II, iv, 45; Cym. V, iii, 86; Lucr. 1345. Used as a term of pity. Pass. P. 123, 218; R. 2, V, v, 25.
- Simple**, *sb.* a herb used in medicine. M. W. I, iv, 57, III, iii, 62; R. & J. V, i, 40; Lear, IV, iv, 14; Lucr. 930. *adj.* sincere, honest. Oth. I, i, 108.
- Simpleness**, *sb.* folly. R. & J. III, iii, 77. Singleness, integrity. A. W. I, i, 39.
- Simplicity**, *sb.* sincerity, fidelity. T. & C. IV, iv, 103.
- Simplicity**, *sb.* folly. L. L. L. IV, ii, 20.
- Similar**, *adj.* dissembling, counterfeit. Lear, III, ii, 54; Cym. V, v, 200.
- Since**, *adv.* when. M. N's D. II, i, 149; T. of S. ind. i, 82; 2 H. 4, III, ii, 189.
- Sinew**, *v. t.* to knit together. 3 H. 6, II, vi, 91; John, V, vii, 88.
- Sinews**, *sb.* nerves. Lear, III, vi, 98; V. & A. 903.
- Single**, *adj.* Personal. Lear, V, iii, 104; feeble, silly. 2 H. 4, I, ii, 173; Cor. II, i, 34; Mac. I, vi, 16. Sincere. H. 8, V, iii, 38. *v. t.* to single out, isolate. T. A. II, i, 117. *v. i.* to go alone. T. A. II, iii, 69.
- Singleness**, *sb.* smallness, feebleness. R. & J. II, iv, 64.
- Single-soled**, *adj.* with but one sole, poor, mean. R. & J. II, iv, 64.
- Singly** counterpoised. Counterpoised by a single person. Cor. II, ii, 85.
- Singularity**, *sb.* eccentricity, originality, individuality. Tw. N. II, v, 134; Cor. I, i, 276. *plu.* = rarities. W. T. V, iii, 12.
- Singuled**, *p. p.* separated. L. L. L. V, i, 68.
- Sinister**, *adj.* perverse, casuistical. H. 5, II, iv, 85.
- Sink**, *v. t.* to make to fall. Tp. II, i, 192; Cym. V, v, 413.
- Sink-a-pace**. See Cinque-pace.
- Sinking-ripe**, *adj.* ready to sink. C. of E. I, i, 78.
- Sir**, *sb.* lord. A. & C. V, ii, 119. A gentleman. Tp. V, i, 69; Tw. N. III, iv, 70; Lear, II, iv, 76. The title given to those priests who had taken a bachelor's degree at a university. Tw. N. III, iv, 300, IV, ii, 2; 2 H. 6, I, ii, 68; R. 3, III, ii, 111, IV, v, i.
- Sire**, *v. t.* to beget. Cym. IV, ii, 26.
- Sirrah**, a familiar address, applied both to men and women. Tp. V, i, 287; Mac. IV, ii, 30; A. & C. V, ii, 228.
- Sirs**, used in addressing several persons and even women. Two G. IV, i, 39; W. T. IV, iv, 73; A. & C. IV, xv, 85.
- Sir-reverence**, a corruption of "save-reverence," *salva reverentia*, an apologetic expression, "asking your pardon." C. of E. III, ii, 90; cf. "saving your reverence" in M. A. III, iv, 32. Used as an adjective = indecorous. R. & J. I, iv, 42.
- Sister**, *v. t.* to resemble closely, be akin to. Per. V, prol. 7.
- Sistering**, *adj.* neighbouring. Comp. 2.
- Sit out** = stand out, take no part, L. L. L. I, v, 110.
- Sith**, since, *adv.* Ham. II, ii, 12, *conj.* Two G. I, ii, 126; Ham. II, ii, 6, &c.
- Sithence**, since, *adv.* Cor. III, i, 47, *conj.* A. W. I, iii, 111.
- Sizes**, *sb.* portions, allowances. Lear, II, iv, 174. See note.
- Skains-mates**, *sb.* knavish companions, scapegraces. R. & J. II, iv, 150. See note.
- Skill**. It skills not = it matters not, makes no difference. T. of S. III, ii, 128; Tw. N. V, i, 279; 2 H. 6, III, i, 281.
- Skillless**, *adj.* unskilled, inexperienced,

GLOSSARY

- ignorant. T. & C. I, i, 12; R. & J. III, iii, 132; Tw. N. III, iii, 9; Tp. III, i, 53.
- Skillet, *sb.* a pot. Oth. I, iii, 272.
- Skimble-skamble, *adj.* wild, incoherent. 1 H. 4, III, i, 154.
- Skin, *v. t.* to cover with a skin. M. for M. II, ii, 136; Ham. III, iv, 147.
- Skin-coat, *sb.* hide. John, II, i, 139.
- Skipper, *sb.* a flighty youngster. T. of S. II, i, 331.
- Skipping, *adj.* skittish. 1 H. 4, III, i, 60.
- Skirr, *v. i.* to move rapidly, scour. H. 5, IV, vii, 58. *v. t.* Mac. V, iii, 35.
- Slab, *adj.* glutinous, slimy. Mac. IV, i, 32.
- Slack, *v. t.* to neglect. M. W. III, iv, 108; Lear, II, iv, 244; Oth. IV, iii, 85. To restrain, cause to slacken. R. & J. IV, i, 3. *v. i.* to slacken, languish. T. & C. III, iii, 24.
- Slackness, *sb.* negligence. W. T. V, i, 151; A. & C. III, vii, 27.
- Slander, *sb.* reproach, disgrace. C. of E. IV, iv, 64; As, IV, i, 56; R. 2, I, i, 113. Slanderer. R. 2, I, i, 113. H. 5, III, vi, 78. *v. t.* to disgrace. Ham. I, iii, 133.
- Slandering, *adj.* disgraceful, ignominious. Lucr. 1001; John, III, i, 44.
- Slave, *v. t.* to make a slave of. Lear, IV, i, 69.
- Sleave, or Sleeve-silk, *sb.* floss silk. Mac. II, ii, 37; T. & C. V, i, 29.
- Sledged, *adj.* travelling in sledges. Ham. I, i, 63.
- Sleek o'er, *v. t.* to smooth. Mac. III, ii, 27.
- Sleep in or upon, *v. t.* to be unobservant or neglectful of, to omit. H. 8, II, ii, 40; Sonn. lxxxiii, 5.
- Sleeve-hand, *sb.* a cuff, wrist-band. W. T. IV, iv, 207.
- Sleeveless, *adj.* useless, unprofitable. T. & C. V, iv, 8.
- Sleided, *adj.* untwisted. Per. IV, prol. 21. Comp. 48.
- Sleight, *sb.* artifice, stratagem. 3 H. 6, ii, 20; Mac. III, v, 26.
- 'Slid, a corruption of "God's lid." M. W. III, iv, 24; Tw. N. III, iv, 374.
- Slight, *adj.* insignificant. J. C. IV, i, 12, iii, 37.
- 'Slight, for "God's light." Tw. N. II, v, 30, III, ii, 12.
- Slighted, *chucked*, threw contemptuously, or perhaps, by a dexterous movement. M. W. III, v, 8.
- Slighted off, put aside contemptuously, J. C. IV, iii, 5.
- Slipper, *adj.* slippery. Oth. II, i, 238.
- Slips, *sb.* counterfeit coin. R. & J. II, iv, 48; V. & A. 515. The leash in which greyhounds were held before they were let slip at the game. H. 5, III, i, 31.
- Slip-shod, *adj.* in slippers. Lear, I, v, 11.
- Sliver, *sb.* a branch torn from a tree. Ham. IV, vii, 174.
- Sliver, *v. t.* to tear off. Mac. IV, i, 28; Lear, IV, ii, 34.
- Sloppy, *adj.* sloppy. H. 5, III v, 13.
- Slops, *sb.* loose breeches. M. A. III, ii, 32; 2 H. 4, I, ii, 28; R. & J. II, iv, 44.
- Slough, *sb.* the cast-off skin of a snake. Tw. N. II, v, 132; H. 5, IV, i, 23. A place deep with mud and mire. M. W. IV, v, 63.
- Slovenry, *sb.* slovenliness. H. 5, IV, iii, 114.
- Slowed, *p. p.* retarded. R. & J. IV, i, 16.
- Slubber, *v. t.* to slur over, blur. M. of V. II, viii, 39; Oth. I, iii, 226.
- Slug, *sb.* sluggard. R. 3, III, i, 22.
- Sluggardized, *p. p.* made indolent. Two G. I, i, 7.
- Sluttry, *sb.* sluttishness. M. W. V, v, 44; Cym. I, vi, 43.
- Small. Speak small = speak in a low voice. M. W. I, i, 44.
- Smatch, *sb.* a smack, taste. J. C. V, v, 46.
- Smatter, *v. i.* to chatter. R. & J. III, v, 171.
- Smile, *v. t.* to smile at. Lear, II, ii, 77.
- Smilets, *sb.* little smiles. Lear, IV, iii, 19.
- Smirch, *v. t.* to smear, soil. M. A. III, iii, 126, IV, i, 133; As, I, iii, 108.
- Smooth, *v. t.* to flatter. R. 3, I, iii, 48; Tim. IV, iii, 17; Per. I, ii, 78; 2 H. 6,

GLOSSARY

- II, i, 22; T. A. IV, iv, 96, V, ii, 140, Lucr. 892.
- Smoothing, *adj.* flattering. R. 3, I, ii, 168; 2 H. 6, I, i, 151.
- Smother, *sb.* thick, suffocating smoke. As, I, ii, 266.
- Smug, *adj.* trim, spruce. M. of V. III, i, 39; 1 H. 4, III, i, 102; Lear, IV, vi, 200.
- Smutched, *p. p.* smudged, blackened. W. T. I, ii, 121.
- Sneak-cup, *sb.* a fellow who shirks his liquor. 1 H. 4, III, iii, 84.
- Sneap, *sb.* a snub, reprimand. 2 H. 4, II, i, 118. *v. t.* to pinch, nip. L. L. L. I, i, 100; W. T. I, ii, 13; Lucr. 333.
- Sneck up! a contemptuous expression = go and be hanged. Tw. N. II, iii, 90.
- Snipe, *sb.* a simpleton. Oth. I, iii, 379.
- Snuff, *sb.* used-up wick, an object of contempt, at which men snuff. A. W. I, ii, 59. Refuse, dregs. Lear, IV, vi, 39. A quarrel. Lear, III, i, 26. To take in snuff = to take offence at. L. L. L. V, ii, 22; 1 H. 4, I, iii, 41; M. N's D. V, i, 243.
- Sociable, *adj.* sociable to = sympathetic with. Tp. V, i, 63.
- Societies, *sb.* associates, companions. M. W. III, iv, 8.
- Soft, *adj.* effeminate. Lucr. 200.
- Softly, *adv.* gently. W. T. IV, iii, 72. Slowly. Ham. IV, iv, 8.
- Soho, *sb.* the cry raised by hunters of the hare, when the quarry was found. Two G. III, i, 189; R. & J. II, iv, 126.
- Soil, *sb.* blemish, spot. Ham. I, iii, 15; 2 H. 4, IV, v, 190; J. C. I, ii, 42; Sonn. lxxix, 14.
- Soiled, *p. p.* fed with fresh, green food. Lear, IV, vi, 122.
- Soilure, *sb.* stain, defilement. T. & C. IV, i, 58.
- Solace, *v. t.* to amuse. L. L. L. IV, iii, 373. *v. i.* to be happy, find comfort. R. 3, II, iii, 30; Cym. I, vi, 85.
- Solely, *adv.* alone. W. T. II, iii, 17; Cor. IV, vii, 16.
- Solemn, *adj.* formal, ceremonial. Mac. III, i, 14.
- Solemnity, *sb.* festivity. R. & J. I, v, 55.
- Solemnly, *adv.* in solemn state. H. 5, V, prol. 14.
- Solicit, *v. t.* to move, rouse. R. 2, I, ii, 2; 1 H. 6, V, iii, 190; Ham. V, ii, 350; Mac. IV, iii, 149.
- Soliciting, *sb.* incitement, prompting. Mac. I, iii, 130. Courtship. Ham. II, ii, 125; Cym. II, iii, 47.
- Solidare, *sb.* a small coin. Tim. III, i, 43.
- Something, used adverbially for somewhat. Oth. II, iii, 191.
- Sometime, *adv.* sometimes. 1 H. 4, III, i, 148; R. & J. I, iv, 77. Once. Cor. I, ix, 82. Formerly. Tp. V, i, 86; Ham. III, i, 114.
- Sometimes, *adv.* formerly, once upon a time. M. of V. I, i, 163; R. 2, I, ii, 54; H. 8, II, iv, 181.
- Sonance, *sb.* sound. H. 5, IV, ii, 35.
- Sonties, a corruption of "santé" or "sanctity," or "saints." M. of V. II, ii, 39.
- Soon at, in the phrases "soon at night," this very night. M. W. I, iv, 7; 2 H. 4, V, v, 91. "Soon at five o'clock," at five this evening, C. of E. I, ii, 26; "soon at supper." M. of V. II, iii, 5; R. 3, IV, iii, 31.
- Soon-speeding, *adj.* quickly operating. R. & J. V, i, 60.
- Sooth, *sb.* truth. Tw. N. II, iv, 45; W. T. IV, iv, 171. Sooth or in sooth = in truth. A. & C. IV, iv, 8; M. of V. I, i, 1. Flattery. R. 2, III, iii, 136; Per. I, ii, 44.
- Soothe, *v. t.* to flatter. John, III, i, 121; Cor. II, ii, 71, III, i, 69; V. & A. 850. To gloss over. 3 H. 6, III, iii, 175.
- Soothers, *sb.* flatterers. 1 H. 4, IV, i, 7.
- Soothing, *sb.* flattery. Cor. I, ix, 44.
- Sophisticated, *p. p.* artificially made up. Lear, III, iv, 105.
- Sop o' the moonshine, in allusion to an old dish called "eggs in moonshine." Lear, II, ii, 29.
- Sore, *sb.* a buck of the fourth year. L. L. L. IV, ii, 55, 59.

GLOSSARY

- Sorel**, *sb.* a buck of the third year. L. L. L. IV, ii, 56-58.
- Sorriest**, *adj.* most sorrowful. Mac. III, ii, 9.
- Sorrow-wreathen**, *adj.* folded in grief. T. A. III, ii, 4.
- Sorry**, *adj.* sad, sorrowful. C. of E. V, i, 121; Mac. II, ii, 21.
- Sort**, *sb.* rank. M. A. I, i, 7, 28; H. 5, I, ii, 190, IV, vii, 132. Set, company. M. N's D. III, ii, 13; 2 H. 6, III, ii, 277; R. 2, IV, i, 246; R. 3, V, iii, 316. Manner. Tp. IV, i, 146; M. of V. I, ii, 93. Lot. T. & C. I, iii, 376. In a sort = comparatively. Tp. II, i, 97. *v. t.* to pick out. 3 H. 6, V, vi, 85; R. 3, II, ii, 148; H. 5, IV, vii, 71; Two G. III, ii, 92; R. & J. IV, ii, 34; Lucr. 899. To rank. Ham. II, ii, 266. To arrange, dispose. R. 3, II, ii, 148, IV, iii, 36; M. of V. V, i, 132. To adapt. 2 H. 6, II, iv, 68. *v. i.* to associate. V. & A. 689. To be fitting. T. & C. I, i, 105; 3 H. 6, II, i, 209; Ham. I, i, 109. To fall out, happen. M. A. IV, i, 240; M. N's D. III, ii, 352.
- Sortance**, *sb.* suitableness, agreement. 2 H. 4, IV, i, 11.
- Sot**, *sb.* a fool, dolt. Tp. III, ii, 89; Tw. N. I, v, 129; Lear. IV, ii, 8.
- Soul**, *sb.* affection. M. for M. I, i, 18; Tp. III, i, 44. Essence. T. & C. III, ii, 130. In souls = heartily, earnestly (Lat. *ex animo*). M. N's D. III, ii, 150.
- Soul-fearing**, *adj.* soul-terrifying. John, II, i, 383.
- Sound**, *v. t.* to disclose, express, proclaim. John, IV, ii, 48; H. 8, V, ii, 13.
- Sour**, *v. t.* to cause to turn pale. V. & A. 185.
- Souse**, *v. t.* to swoop upon. John, V, ii, 150.
- Soused**, *p. p.* pickled. 1 H. 4, IV, ii, 12.
- Sowl**, *v. t.* to lug, drag by the ears. Cor. IV, v, 200.
- Span-counter**, *sb.* a boys' game in which the one wins who throws his counter so as to hit his opponent's or to lie within a span of it. 2 H. 6, IV, ii, 152.
- Spaniel**, *v. t.* to follow like a spaniel. A. & C. IV, xii, 21.
- Spare**, *v. t.* to forbear to offend. M. for M. II, iii, 33.
- Spavin**, *sb.* a disease of horses affecting their motion. H. 8, I, iii, 12.
- Specialty**, *sb.* essential quality. T. & C. I, iii, 78. *plu.* the articles of a contract. L. L. L. II, i, 164; T. of S. II, i, 125.
- Speciously**, blunder for "especially." M. W. III, iv, 106, IV, v, 103.
- Spectatorship**, *sb.* the act of looking on. Cor. V, ii, 63.
- Speculation**, *sb.* power of vision. T. & C. III, iii, 109; Mac. III, iv, 95. A scout, watcher. Lear, III, i, 24.
- Speculative**, *adj.* possessing the faculty of sight. Oth. I, iii, 270.
- Sped**, *p. p.* despatched, done for. M. of V. II, ix, 72; R. & J. III, i, 89; T. of S. V, ii, 185.
- Speed**, *sb.* fortune, success. T. of S. II, i, 137; W. T. III, ii, 142. *v. t.* to prosper. J. C. I, ii, 88.
- Spoken** = speak. Per. II, prol. 12.
- Spend**, *v. t.* to squander. Oth. II, iii, 187. To spend their mouths is used of dogs when they give tongue on scenting the game. V. & A. 695; H. 5, II, iv, 70; T. & C. V, i, 88.
- Spent**, *p. p.* well advanced; used of the day and night. R. 3, III, ii, 91; V. & A. 717.
- Sperr**, *v. t.* to bar. T. & C. prol. 19.
- Sphered**, *adj.* spherical, puffed out. T. & C. IV, v, 8.
- Sphery**, *adj.* starry. M. N's D. II, ii, 99.
- Spicery**, *sb.* spices. R. 3, IV, iv, 424.
- Spilth**, *sb.* spilling, waste. Tim. II, ii, 161.
- Spilth**, *v. t.* to destroy. Ham. IV, v, 20; Lear, III, ii, 8.
- Spinner**, *sb.* spider. R. & J. I, iv, 57.
- Spinster**, *sb.* a male spinner. H. 8, I, ii, 33.
- Spirit**, *sb.* intuition. 2 H. 4, I, i, 92. Courage. Mac. I, ii, 58.
- Spiriting**, *sb.* acting the spirit or sprite. Tp. I, ii, 298.

GLOSSARY

- Spital, *sb.* hospital. H. 5, II, i, 72, V, i, 75.
- Spital-house, *sb.* hospital. Tim. IV, iii, 39.
- Spite, *sb.* malignant fate. Sonn. cxxvi, 6.
- Spleen, *sb.* fierce passion, temper. 1 H. 6, IV, vi, 13; John, II, i, 68; R. 3, V, iii, 350; T. & C. II, ii, 196. Quick movement, eager haste. John, II, i, 448, V, vii, 50; M. N's D. I, i, 146. Fury. Cor. IV, v, 91. A fit of passion, caprice. T. of S. III, ii, 10; 1 H. 4, V, ii, 19; V. & A. 907. A fit of laughter; the spleen being supposed to be the seat of that emotion. Tw. N. III, ii, 63; L. L. L. III, i, 71; M. for M. II, ii, 122.
- Spleeny, *adj.* passionate, impetuous. H. 8, III, ii, 99.
- Splenitive, *adj.* impetuous, hasty tempered. Ham. V, i, 255.
- Splinter, *v. t.* to bind up with splints, like a broken limb. R. 3, II, ii, 118; Oth. II, iii, 312.
- Split. "To make all split" denotes violent action or uproar. M. N's D. I, ii, 24.
- Spongy, *adj.* rainy. Cym. IV, ii, 350; Tp. IV, i, 65. Soaked in liquor. Mac. I, vii, 7.
- Spot, *sb.* a pattern in embroidery. Cor. I, iii, 52. Defilement. A. & C. IV, xii, 35. Lucr. 1053. A black mark. J. C. IV, i, 6.
- Spots of heaven = comet-like blazes in the sky. A. & C. I, iv, 12.
- Spotted, *p. p.* stained, polluted. M. N's D. I, i, 110; R. 2, III, ii, 134; Lucr. 721. Embroidered. Oth. III, iii, 439.
- Spousal, *sb.* marriage. H. 5, V, ii, 353; T. A. I, i, 337.
- Sprag, *adj.* sprack, quick, lively. M. W. IV, i, 75.
- Spray, *sb.* sprig, sprout. H. 5, III, v, 5.
- Sprighted, *See* Sprited.
- Sprightful, *adj.* high-spirited. John, IV, ii, 177.
- Sprightfully, *adv.* with high courage. R. 2, I, iii, 3.
- Spring, *sb.* a young shoot. V. & A. 656; Lucr. 950. The beginning. M. N's D. II, i, 82; 2 H. 4, IV, iv, 35.
- Springe, *sb.* a snare for catching birds. Ham. I, iii, 115, V, ii, 298; W. T. IV, iii, 34.
- Springhalt, *sb.* a lameness in horses, called also string-halt, in which the legs are violently twitched up. H. 8, I, iii, 13.
- Sprited, *p. p.* haunted as by a sprite. Cym. II, iii, 139.
- Spritely, *adj.* "spritely shows" are ghostly appearances. Cym. V, v, 428.
- Spurs, *sb.* the lateral roots of a tree. Tp. V, i, 47; Cym. IV, ii, 59.
- Spy, *sb.* "the perfect spy of the time" may mean the most accurate information with regard to the time. Mac. III, i, 129.
- Squandered, *p. p.* scattered. M. of V. I, iii, 20.
- Squandering, *adj.* roving, random. As, II, vii, 57.
- Square, *adj.* suitable. Tim. V, iv, 36, Fair, just. A. & C. II, ii, 189. *sb.* the embroidery about the bosom part of a smock or shift. W. T. IV, iv, 208. "The most precious square of sense" is the most delicately sensitive part. Lear, I, i, 73. Squadron. A. & C. III, xi, 40. *v. i.* to quarrel. M. N's D. II, i, 30; T. A. II, i, 100, 124; A. & C. II, i, 45, III, xiii, 41. *v. t.* to rule, measure, regulate. W. T. III, iii, 41, V, i, 52; T. A. III, ii, 31; T. & C. V, ii, 130.
- Squarer, *sb.* a quarreller, braggart. M. A. I, i, 66.
- Squash, *sb.* an unripe peascod. M. N's D. III, i, 149, 172; Tw. N. I, v, 149; W. T. I, ii, 160.
- Squier, *sb.* a square, rule. L. L. L. V, ii, 474; W. T. IV, iv, 331; 1 H. 4, II, ii, 12.
- Squint, *v. t.* to make to squint. Lear, III, iv, 115.
- Squiny, *v. i.* to look asquint. Lear, IV, vi, 137.
- Stablish, *v. t.* to establish. 1 H. 6, V, i, 10.

GLOSSARY

- Stablishment**, *sb.* establishment, settled government. A. & C. III, vi, 9.
- Staff**. To set in one's staff = to make one's self at home. C. of E. III, i, 51.
- Stage**, *v. t.* to exhibit as in a theatre. M. for M. I, i, 69; A. & C. III, xiii, 30, V, ii, 216.
- Stagger**, *v. t.* to make to reel. R. 2, V, v, 109. *v. i.* to hesitate. M. for M. I, ii, 158; As, III, iii, 43.
- Staggers**, *sb.* giddiness, bewilderment. A. W. II, iii, 161; Cym. V, v, 233. A kind of apoplexy in horses. T. of S. III, ii, 51.
- Stain**, *sb.* tincture, tinge. A. W. I, i, 105; T. & C. I, ii, 25. "Stain to all nymphs," causing them to appear sullied by contrast. V. & A. 9. Disgrace, discredit. 1 H. 6, IV, i, 45. *v. t.* to sully by contrast with greater brightness. A. & C. III, iv, 27.
- Stale**, *sb.* a decoy, or lure. Tp. IV, i, 187; T. of S. III, i, 88. A stalking-horse. C. of E. II, i, 101. A laughing-stock. 3 H. 6, III, iii, 260; T. A. I, i, 304. A prostitute. T. of S. I, i, 58; M. A. II, ii, 23, IV, i, 64. The urine of horses. A. & C. I, iv, 62. *v. t.* to render stale, make common. T. & C. II, iii, 186; Cor. I, i, 90; J. C. I, ii, 73, IV, i, 38; A. & C. II, ii, 239.
- Stalk**, *v. i.* to move stealthily, as one behind a stalking-horse. M. A. II, iii, 86; Lucr. 365.
- Stalking-horse**, *sb.* a real horse or the figure of a horse, used by sportsmen to get near their game. As, V, iv, 100.
- Stall**, *v. t.* to keep as in a stall, keep close. A. W. I, iii, 116; Pass. P. xix, 2. To install. R. 3, I, iii, 206. *v. i.* to dwell. A. & C. V, i, 39.
- Stamp**, *sb.* a coin. M. W. III, iv, 16; Mac. IV, iii, 153. *v. t.* to mark as genuine, give currency to. Cor. V, ii, 22; Oth. II, i, 239.
- Stanch**, *adj.* watertight, firmly united. A. & C. II, ii, 119. *v. t.* to quench thirst. T. A. III, i, 14.
- Stanchless**, *adj.* insatiable. Mac. IV, iii, 78.
- Stand**, *sb.* a station for huntsmen awaiting game. L. L. L. IV, i, 10; M. W. V, v, 221; Oth. V, i, 7.
- Standard**, *sb.* standard-bearer. Tp. III, ii, 15.
- Standing**, *sb.* continuance, duration. W. T. I, ii, 431. Attitude. Tim. I, i, 34.
- Standing-bed**, *sb.* a bed standing on posts. M. W. IV, v, 6.
- Standing-bowl**, *sb.* a goblet with a foot. Per. II, iii, 66.
- Standing-tuck**, *sb.* a rapier standing on end. 1 H. 4, II, iv, 240.
- Stand on**, *v. t.* indulge in. C. of E. I, ii, 80. Depend on. R. 2, IV, i, 33.
- Stand upon**, *v. t.* to be incumbent upon, or of importance to. C. of E. IV, i, 68; R. 2, II, iii, 138; R. 3, IV, ii, 60; Ham. V, ii, 63. To be obstinate. Cor. II, ii, 148.
- Stand to**, *v. t.* stand by, support. Cor. V, iii, 199.
- Stand under**, *v. t.* be liable to. M. for M. I, ii, 181.
- Staniel**, *sb.* a kind of hawk, also called a kestrel. Tw. N. II, v, 105.
- Stanze**, *sb.* a stanza. L. L. L. IV, ii, 99.
- Stanzo**, *sb.* a stanza. As, II, v, 16, 17.
- Star**, *sb.* the pole-star. M. A. III, iv, 50; Sonn. cxvi, 7. The "watery" or "moist" star = the moon. W. T. I, ii, 1; Ham. I, i, 118. Used figuratively for fortune. Tw. N. II, v, 128; Ham. I, iv, 32. Out of thy star = out of thy sphere, above thee in fortune. Ham. II, ii, 140.
- Star-blasting**, *sb.* blighting by planetary influence. Lear, III, iv, 58.
- Star-crossed**, *p. p.* thwarted by planetary influences, ill-starred. R. & J. prol. 6.
- Stare**, *v. i.* to stand on end. J. C. IV, iii, 278.
- Staring**, *adj.* violent, furious. John, IV, iii, 49; V. & A. 1149.
- Stark**, *adj.* stiff. 1 H. 4, V, iii, 40; R. & J. IV, i, 103.
- Starkly**, *adv.* stiffly. M. for M. IV, ii, 62.
- Starred**, *p. p.* fated. W. T. III, ii, 97.

GLOSSARY

- Start**, *sb.* interruption. H. 5, V, epil. 4. Impulse. Lear, I, i, 299.
- Starting-hole**, *sb.* a refuge, hence, a subterfuge. 1 H. 4, II, iv, 255.
- Startlingly**, *adv.* by fits and starts, abruptly. Oth. III, iv, 79.
- Start-up**, *sb.* an upstart. M. A. I, iii, 57.
- Starve**, *v. i.* to be numb with cold. 2 H. 6, III, i, 343; T. A. III, i, 252. To perish. Cym. I, iv, 160. *v. t.* to paralyse, disable. Tim. I, i, 250. To nip with cold. Two G. IV, iv, 150.
- State**, *sb.* attitude. L. L. L. IV, iii, 181. A chair of state, with a canopy. Tw. N. II, v, 49; 1 H. 4, II, iv, 367; Cor. V, iv, 21; Mac. III, iv, 5. Council. T. & C. I, iii, 191, IV, ii, 67, V, 65. Estate, fortune, circumstance. M. of V. III, ii, 261; As, V, iv, 169; T. of A. I, i, 70, ii, 194; Sonn. cxxiv, 1. Dignity. H. 8, I, prol. 3; Tim. IV, ii, 35. In the plural, "states" denotes persons of high position. John, II, i, 395; T. & C. IV, v, 65; Cym. III, iv, 35.
- Station**, *sb.* attitude. Ham. III, iv, 58; A. & C. III, iii, 19.
- Statist**, *sb.* a statesman, politician. Ham. V, ii, 33; Cym. II, iv, 16.
- Statuë**, *sb.* statue. J. C. II, ii, 76, III, ii, 188; R. 3, III, vii, 25.
- Statue**, *sb.* a picture, image. Two G. IV, iv, 197.
- Statues**, blunder for "statutes." M. A. III, iii, 73.
- Statute**, *sb.* a bond, obligation. Ham. V, i, 101; Sonn. cxxxiv, 9.
- Statute-caps**, *sb.* woollen caps, worn by citizens in accordance with an act of Parliament passed in 1571. L. L. L. V, ii, 281.
- Stave**, *sb.* wooden shaft of the lance. R. 3, V, iii, 65.
- Stay**, *sb.* a check, hindrance. John, II, i, 455. *v. t.* to await. J. C. V. i, 106. stay upon = await. Cor. V, iv, 8.
- Stead**, *v. t.* to help. Tp. I, ii, 165; M. of V. I, iii, 7; Oth. I, iii, 337.
- Stead up**, to supply, take the place of. M. for M. III, i, 241.
- Steal**, *v. t.* to make clandestine. T. of S. III, ii, 136.
- Stealth**, *sb.* a stealthy movement, a going secretly. M. N's D. III, ii, 310; Tw. N. I, v, 281; Sonn. lxxvii, 7.
- Steel**, *v. t.* to harden, strengthen, make resolute. 2 H. 6, III, i, 331; 2 H. 4, I, i, 116; T. & C. I, iii, 353; V. & A. 375, 376; Sonn. cxii, 8.
- Steely**, *adj.* unyielding. A. W. I, i, 97.
- Steep-up**, *adj.* steep. Sonn. vii, 5; Pass. P. ix, 5.
- Steepy**, *adj.* steep, precipitous. Tim. I, i, 78; Sonn. lxiii, 5.
- Steerage**, *sb.* steering, pilotage. R. & J. I, iv, 112; Per. IV, iv, 19.
- Stelled**, *p. p.* painted. Lucr. 1444; Sonn. xxiv, 1. See note. Starry. Lear, III, vii, 60.
- Sternage**. To sternage of = astern of, so as to follow. H. 5, III, chor. 18.
- Stick**, *v. t.* to stab, kill. T. & C. III, ii, 191.
- Stickler-like**, *adj.* like a stickler, whose duty it was to separate combatants when they had fought enough. T. & C. V, viii, 18.
- Stiff**, *adj.* unpleasant. A. & C. I, ii, 97.
- Stigmatic**, *sb.* one marked by nature with deformity. 2 H. 6, V, i, 215; 3 H. 6, II, ii, 136.
- Stigmatical**, *adj.* marked with the stigma of deformity. C. of E. IV, ii, 22.
- Still**, *adj.* constant. R. 3, IV, iv, 229; T. A. III, ii, 45. *adv.* constantly, always. Two G. II, vi, 24, IV, iv, 33; Ham. II, ii, 42, IV, vii, 116; R. 3, III, ii, 52. Still and anon = Every now and then. John, IV, i, 47.
- Still-breeding**, *adj.* continually breeding. R. 2, V, v, 8.
- Still-closing**, *adj.* constantly closing again. Tp. III, iii, 64.
- Stillitory**, *sb.* a still. V. & A. 443.
- Stillness**, *sb.* placidity. Oth. II, iii, 183.
- Still-peering**, *adj.* See note on A. W. III, ii, 109.
- Still-pining**, *ad.* always hungry. Lucr. 858.

GLOSSARY

- Still-soliciting, *adj.* constantly importuning. Lear, I i, 231.
- Still-stand, *sb.* a halt. 2 H. 4, II, iii, 64.
- Still-vexed, *adj.* constantly disturbed. Tp. I, ii, 229.
- Stilly, *adv.* softly, gently. H. 5, IV, chor. 5.
- Sting. Brutish sting = animal impulse. As, II, vii, 66.
- Stint, *v. t.* to check, stop. T. A. IV, iv, 86; T. & C. IV, v, 93; Tim. V, iv, 83. *v. i.* to stop, cease. R. & J. I, iii, 49; Per. IV, iv, 42.
- Stitchery, *sb.* needlework. Cor. I, iii, 75.
- Stithy, *sb.* a smith's forge or anvil. Ham. III, ii, 82. *v. t.* to forge. T. & C. IV, v, 255.
- Stoccado, *sb.* a thrust in fencing. M. W. II, i, 201.
- Stoccata = stoccado. R. & J. III, i, 72.
- Stock, *sb.* stocking. Tw. N. I, iii, 127; 1 H. 4, II, iv, 111. A thrust in fencing. M. W. II, iii, 24. *v. t.* to put in the stocks. Lear, II, ii, 127, II, iv, 187.
- Stock-fish, *sb.* dried cod. Tp. III, ii, 67; M. for M. III, ii, 101.
- Stockish, *adj.* insensible. M. of V. V, i, 81.
- Stock-punished, *p. p.* set in the stocks. Lear, III, iv, 132.
- Stomach, *sb.* courage. Tp. I, ii, 157; 2 H. 4, I, i, 129; Ham. I, i, 100; T. & C. II, i, 121. Pride. T. of S. V, ii, 176; 2 H. 4, I, i, 129; H. 8, IV, ii, 34. Anger, temper. 2 H. 6, II, i, 55; Lear, V, iii, 75. Inclination. J. C. V, i, 66; T. & C. IV, v, 264; A. & C. II, ii, 54. Appetite. 1 H. 4, II, iii, 38. *v. t.* to be angry at. A. & C. III, iv, 12.
- Stomaching, *sb.* resentment. A. & C. II, ii, 9.
- Stone, *sb.* a mirror of crystal. Lear, V, iii, 262.
- Stone, *v. t.* to turn to stone. Oth. V, ii, 66. Thunderbolt. Oth. V, ii, 237.
- Stone-bow, *sb.* a cross-bow for shooting stones. Tw. N. II, v, 43.
- Stone-cutter, *sb.* sculptor. Lear, II, ii, 53.
- Stonished, *p. p.* astonished, amazed. V. & A. 825.
- Stoop, *adj.* stooping; unless the reading is corrupt. L. L. L. IV, iii, 85. *v. i.* to swoop down upon the prey. H. 5, IV, i, 107; Cym. V, iii, 42, V, iv, 116. To yield. Lucr. 574.
- Stop, *sb.* the sound regulator in musical instruments, wind or stringed. Lucr. 1124; 2 H. 4, ind. 17; M. A. III, ii, 62. Power of resistance. Oth. V, ii, 267.
- Story, *v. t.* to narrate, give an account of. Cym. I, iv, 31; V. & A. 1013; Lucr. 106. *sb.* subject of mirth, jest. M. for M. I, iv, 30.
- Stoup, *sb.* a drinking-cup or tankard. Tw. N. II, iii, 13 114; Ham. V, i, 60, V, ii, 259; Oth. II, 3, 27.
- Stout, *adj.* haughty, proud. Tw. N. II, v, 151; 2 H. 6, I, i, 182; Cor. III, ii, 78. Bold, courageous. John, IV, ii, 173; Mac. I, iii, 95.
- Stoutness, *sb.* stubbornness. Cor. III, ii, 127, V, vi, 27.
- Stover, *sb.* coarse grass used for thatching. Tp. IV, i, 63.
- Straight, *adv.* straightway, immediately. Ham. V, i, 4; M. of V. I, i, 31, &c.
- Straight-pight, *adj.* erect. Cym. V, v, 164.
- Strain, *sb.* a stock, race. H. 5, II, iv, 51; J. C. V, i, 59; Lear, V, iii, 41. Natural disposition. M. W. II, i, 77. Impulse, emotion. Cor. V, iii, 149; 2 H. 4, IV, v, 171; Cym. III, iv, 91; T. & C. II, ii, 154. *v. t.* to urge, press. Oth. III, iii, 254. To embrace. H. 8, IV, i, 46. *v. i.* to exert oneself, make unusual effort. W. T. III, ii, 48; Tim. V, i, 225.
- Strain courtesy, to vie in giving precedence, decline to go first. R. & J. II, iv, 50; V. & A. 888.
- Strained, *p. p.* refined, purified. T. & C. IV, iv, 23, v, 169.
- Strait, *adj.* narrow. Cym. V, iii, 7, 11. Tight. H. 5, III, vii, 53. Strict. M. for M. II, i, 9; 1 H. 4, IV, iii, 79; Tim. I, i, 99. Illiberal, niggardly. John, V, vii, 42.

GLOSSARY

- Straited**, *p. p.* put to difficulty, at a loss. W. T. IV, iv, 346.
- Straitly**, *adv.* strictly. R. 3, I, i, 85, IV, i, 17.
- Straitness**, *sb.* strictness. M. for M. III, ii, 238.
- Strange**, *adj.* foreign. As, IV, i, 31; 2 H. 4, IV, iv, 69. Unaccustomed. Mac. I, iii, 145. Unacquainted, unfamiliar. Mac. III, iv, 112. Unusual, original. L. L. L. V, i, 6. Reserved, distant, timid. C. of E. V, i, 295; Tw. N. II, v, 151; R. & J. II, ii, 101, III, ii, 15; T. & C. II, iii, 233; Sonn. lxxxix, 8. To make it strange = to treat as something unusual. Two G. I, ii, 102; T. A. II, i, 81.
- Strangely**, *adv.* extraordinarily. Tp. IV, i, 7; Mac. IV, iii, 150. Like a stranger. 2 H. 4, V, ii, 63; T. & C. III, iii, 39, 71; Sonn. xlix, 5, cx, 6.
- Strangeness**, *sb.* distant manner, reserve. Tw. N. IV, i, 14; T. & C. II, iii, 122, III, iii, 45; Oth. III, iii, 12; V. & A. 310, 524.
- Stranger**, *sb.* a foreigner. John, V, ii, 27.
- Strangered**, *p. p.* estranged, alienated. Lear, I, i, 204.
- Strangle**, *v. t.* to choke, extinguish. H. 8, V, i, 155; Mac. II, iv, 7; Tw. N. V, i, 150; Sonn. lxxxix, 8.
- Strangled**, *p. p.* suffocated. R. & J. IV, iii, 35.
- Strappado**, *sb.* a military punishment in which a man was drawn up by his arms strapped behind his back and suddenly let fall. 1 H. 4, II, iv, 230.
- Stratagem**, *sb.* a deed of surprising violence. M. of V. V, i, 85; 2 H. 4, I, i, 8; R. & J. III, v, 210.
- Strawy**, *adj.* straw-like. T. & C. V, v, 24.
- Stray**, *sb.* an act of wandering, dereliction. Lear, I, i, 209. A body of stragglers. 2 H. 4, IV, ii, 120. *v. t.* to mislead, lead astray. C. of E. V, i, 51.
- Stretch**, *v. t.* to open wide. H. 5, II, ii, 55. To exaggerate. Cor. II, ii, 49.
- Stretch mouthed**, *adj.* foul mouthed. W. T. IV, iv, 195.
- Strewings**, *sb.* things strewed. Cym. IV, ii, 286.
- Strewments**, *sb.* things strewed. Ham. V, i, 227.
- Stricture**, *sb.* strictness. M. for M. I, iii, 12.
- Stride**, *v. t.* to step beyond. Cym. III, iii, 35.
- Strike**, *v. i.* to lower the sail. R. 2, II, i, 266; 3 H. 6, V, i, 52. The full phrase is "strike sail," used figuratively in the sense of "submit, give way." 2 H. 4, V, ii, 18; 3 H. 6, III, iii, 5.
- Strike**, *v. t.* and *i.* used of the supposed injurious influence of the planets, to blast. Cor. II, ii, 111; Ham. I, i, 162.
- Strike**, *v. t.* to tap, broach. A. & C. II, vii, 95. To strike up, sound. R. 3, IV, iv, 148; Tim. V, iv, 85.
- Strikers**, *sb.* footpads, who attack passers by. 1 H. 4, II, i, 71.
- Strive upon**, *v. t.* = strain, excite, work upon.
- Strond**, *sb.* strand, shore. 1 Hen. 4, I, i, 4; 2 H. 4, I, i, 62; cf. Lucr. 1436.
- Strong**, *adj.* determined, resolute. R. 2, V, iii, 59; Lear, II, i, 77.
- Strossers**, *sb.* trowsers. H. 5, III, vii, 53.
- Stroyed**, *p. p.* destroyed. A. & C. III, ii, 54.
- Struck**, *p. p.* struck in years = advanced in years. R. 3, I, i, 92; T. of S. II, i, 352.
- Stuck**, *sb.* a thrust in fencing. Ham. IV, vii, 161; Tw. N. III, iv, 263.
- Studied**, *p. p.* practised. M. of V. II, ii, 181; Mac. I, iv, 9. Disposed. 2 H. 4, II, ii, 7; A. & C. II, vi, 47.
- Stuff**, *sb.* baggage. C. of E. IV, iv, 155, V, i, 408; Per. IV, ii, 10. Furniture. T. of S. ind. II, 137. Matter, substance. Ham. II, ii, 310; Oth. I, ii, 2.
- Stuffed**, *p. p.* complete, full. W. T. II, i, 185. Stored, filled. M. A. I, i, 49; R. & J. III, v, 182.
- Sty**, *v. t.* to pen up as in a sty. Tp. I, ii, 342.
- Subduement**, *sb.* conquest. T. & C. IV, v, 187.

GLOSSARY

- Subject, *sb.* subjects. M. for M. II, iv, 27, III, ii, 128; Ham. I, i, 72.
- Subscribe, *v. i.* to be surety. A. W. III, vi, 75, IV, v, 28. 'To yield, submit. 1 H. 6, II, iv, 44; Lear. I, ii, 24, III, ii, 64; T. & C. IV, v, 105. *v. t.* to admit, acknowledge. M. for M. II, iv, 89; M. A. V, ii, 51. Followed by "to." Two G. V, iv, 145; A. W. V, iii, 96.
- Subscription, *sb.* submission, obedience. Lear. III, ii, 18.
- Subtractors, *sb.* detractors. Tw. N. I, iii, 31.
- Subtilities, *sb.* illusions, false appearances, with a reference perhaps to the use of the word in cookery to denote devices in confectionery. Tp. V, i, 124.
- Subtle, *adj.* smooth and deceptive. Cor. V, ii, 20; Tim. IV, iii, 427.
- Succeed, *v. i.* to descend by order of succession. A. W. III, vii, 23; Oth. V, ii, 370. To turn out, to result. Lear. II, 13.
- Succeeding, *sb.* consequence, sequel, result. A. W. II, iii, 189.
- Success, *sb.* succession. W. T. I, ii, 394; 2 H. 4, IV, ii, 47. By an abstract of success = summarily, in rapid succession. A. W. IV, iii, 82. Issue, result, event. A. W. I, i, 138; 3 H. 6, II, ii, 46; J. C. II, ii, 6, V, iii, 65, 66; R. 3, IV, iv, 236; Cor. I, vi, 7, V, i, 62; M. A. IV, i, 234; Oth. III, iii, 226; T. & C. II, ii, 117; A. & C. III, v, 6.
- Successantly, *adv.* in succession, one after another. T. A. IV, iv, 113.
- Succession, *sb.* tenure of property by inheritance. Tp. II, i, 145; Ham. II, ii, 347.
- Successive. Successive title = title to the succession. T. A. I, i, 4. Successive heir = heir apparent. Sonn. cxxvii, 3.
- Successively, *adv.* from one to another. R. 3, III, i, 73. In order of succession. 2 H. 4, IV, v, 202; R. 3, III, vii, 135.
- Sudden, *adj.* hasty, violent, passionate. As. II, vii, 151; Mac. IV, iii, 59; Oth. II, i, 266.
- Suddenly, *adv.* instantly. R. 3, IV, ii, 19, 20; M. W. IV, i, 5; W. T. II, iii, 199.
- Suffer, *v. i.* to be put to death. Tp. II, ii, 35; Two G. IV, iv, 15, 31.
- Sufferance, *sb.* suffering, pain. M. for M. II, iv, 167; Lear. III, vi, 106; 1 H. 4, V, i, 51; 2 H. 4, V, iv, 25; H. 5, II, ii, 159; H. 8, II, iii, 15, V, i, 68; Tim. V, iv, 8; T. & C. I, i, 28; Cor. I, i, 20; Sonn. lviii, 7. Patience, forbearance. M. of V. I, iii, 105; H. 5, III, vi, 121; Cor. III, i, 24. Loss. Oth. II, i, 23. Death by execution. H. 5, II, ii, 159.
- Suffered, *p. p.* allowed to continue. V. & A. 388; 2 H. 6, III, ii, 262, V, i, 153; 3 H. 6, IV, viii, 8.
- Sufficiency, *sb.* ability. W. T. II, i, 185.
- Suffigance, blunder for "sufficient." M. A. III, v, 47.
- Suggest, *v. t.* to tempt, incite, prompt. R. 2, I, i, 101, III, iv, 75; H. 5, II, ii, 114; H. 8, I, i, 164; Cor. II, i, 235; Oth. II, iii, 341; Sonn. cxliv, 2; Lucr. 37.
- Suggestion, *sb.* temptation, prompting. Tp. II, i, 279, IV, i, 26; John. III, i, 292; Lear. II, i, 73; Mac. I, iii, 134; L. L. L. I, i, 156; 1 H. 4, IV, iii, 51; 2 H. 4, IV, iv, 45. Cunning device. H. 8, IV, ii, 35.
- Suit, *sb.* attendance, service, due to a feudal superior. M. for M. IV, iv, 15; R. & J. I, iv, 78. "Out of suits with fortune" is out of fortune's service. As. I, ii, 225. *v. t.* to dress. Sonn. cxxxii, 12. To adapt. Lucr. 1221. *v. r.* to dress oneself. As. I, iii, 112; Cym. V, i, 23. *v. i.* to agree, accord. M. A. V, i, 7; Tw. N. I, ii, 50.
- Suited, *p. p.* dressed. M. of V. I, ii, 66; Tw. N. V, i, 226; Sonn. cxxvii, 10.
- Sullen, *adj.* sad, mournful, gloomy. John. I, i, 28; 2 H. 4, I, i, 102; R. & J. IV, v, 88; 2 H. 6, I, ii, 5; Sonn. xxix, 12, lxxi, 2.
- Sullens, *sb.* fits of sullenness. R. 2, II, i, 139.
- Sulphur, *sb.* lightning. Cor. V, iii, 152.
- Sumless, *adj.* inestimable. H. 5, I, ii, 165.

GLOSSARY

- Summer, *adj.* joyous. Cym. III, iv, 12. Cf. Sonn. xcvi, 7.
- Summered, *p. p.* looked after, nurtured by summer heat. H. 5, V, ii, 303.
- Summer-seeming, *adj.* looking like summer, or appearing in summer only, and so, transitory. Mac. IV, iii, 86.
- Summer-sweiling, *adj.* expanding in summer into full bloom. Two G. II, iv, 158.
- Sumpter, *sb.* a pack-horse, drudge. Lear, II, iv, 215.
- Sunburnt, *adj.* neglected, homely, plain. M. A. II, i, 287; T. & C. I, iii, 282.
- Superfluous, *adj.* living in unnecessary plenty. Lear, IV, i, 68; A. W. I, i, 99; cf. Lear, II, iv, 264.
- Superflux, *sb.* superfluity. Lear, III, iv, 35.
- Supernal, *adj.* high. John, II, i, 112.
- Superpraise, *v. t.* to overpraise. M. N's D. III, ii, 155.
- Superscript, *sb.* superscription. L. L. L. IV, ii, 125.
- Superserviceable, *adj.* over-officious. Lear, II, ii, 16.
- Supersubtle, *adj.* excessively cunning. Oth. I, iii, 354.
- Supervise, *sb.* inspection, glance. Ham. V, ii, 23.
- Supervisor, *sb.* a looker on. Oth. III, iii, 399.
- Suppliance, *sb.* temporary gratification, pastime. Ham. I, iii, 9.
- Suppliant, *adj.* supplemental, auxiliary. Cym. III, vii, 14.
- Supplyment, *sb.* supply, furnishing with means. Cym. III, iv, 178.
- Supportable, *adj.* enduring. Tp. V, i, 145.
- Supportance, *sb.* support. R. 2, III, iv, 32; Tw. N. III, iv, 284.
- Supposal, *sb.* opinion, notion. Ham. I, ii, 18.
- Suppose, *sb.* supposition. T. of S. V, i, 104; T. & C. I, iii, 11.
- Supposed, blunder for "deposed." M. for M. II, i, 148. Unreal, imaginary. 2 H. 4, IV, v, 196.
- Supreme. Used as a substantive; superior, lord. V. & A. 996.
- Sur-addition, *sb.* surname. Cym. I, i, 33.
- Surance, *sb.* assurance. T. A. V, ii, 46.
- Surcease, *sb.* completion. Mac. I, vii, 4. *v. i.* to cease. Lucr. 1766; Cor. III, ii, 121; R. & J. IV, i, 97.
- Sure, *adj.* secure, safe. Two G. V, i, 12; R. 3, III, ii, 86. Betrothed, married. M. W. V, v, 211; As, V, iv, 129.
- Trustworthy, 1 H. 4, III, i, 1.
- Surety, *sb.* overconfidence, false security. T. & C. II, i, 14.
- Surfeit, *sb.* excess, rough usage. Cor. IV, i, 46.
- Surfeiter, *sb.* a glutton, reveller. A. & C. II, i, 33.
- Surfeit-taking, *adj.* indulging to excess. Lucr. 698.
- Surmise, *sb.* speculation, imagination. Mac. I, iii, 141; T. A. II, iii, 219.
- Surmount, *v. t.* to surpass. L. L. L. V, ii, 660; R. 2, II, iii, 64. *v. i.* to be surpassing, exceed. 1 H. 6, V, iii, 191.
- Surprise, *v. t.* to seize, capture. 1 H. 4, I, i, 93; 2 H. 6, IV, ix, 8.
- Sur-reined, *p. p.* overworked or over-ridden. H. 5, III, v, 19.
- Survey, *v. t.* to see, observe. Mac. I, ii, 31.
- Surveyor, *sb.* overseer, steward. H. 8, I, i, 115, 222.
- Suspect, *sb.* suspicion. V. & A. 1010; Sonn. lxx, 3, 13; R. 3, I, iii, 89, III, v, 32; 2 H. 6, I, iii, 134, III, i, 140; Tim. IV, iii, 512, 514. A blunder for "respect." M. A. IV, ii, 70.
- Suspuration, *sb.* the act of drawing breath. Ham. I, ii, 79.
- Suspire, *v. i.* to draw breath, breathe. John, III, iv, 80; 2 H. 4, IV, v, 33.
- Swabber, *sb.* one whose duty it was on board ship to keep the decks clean. Tp. II, ii, 44; Tw. N. I, v, 191.
- Swaddling-clouts, *sb.* bandages in which new-born infants were swathed. Ham. II, ii, 379.
- Swag-bellied, *adj.* having a loose hanging belly. Oth. II, iii, 73.
- Swart, *adj.* black. C. of E. III, ii, 101; John, III, i, 46.

GLOSSARY

- Swarth**, *adj.* black. T. A. II, iii, 72.
sb. = swath. Tw. N. II, iii, 139.
- Swasher**, *sb.* a bully, blusterer. H. 5, III, ii, 28.
- Swashing**, *adj.* swaggering, dashing. As, I, iii, 116. Smashing. R. & J. I, i, 61.
- Swath**, *sb.* the quantity cut by a mower at one sweep of his scythe. T. & C. V, v, 25. Bandages, swaddling clothes. Tim. IV, iii, 251.
- Swathling clothes**, *sb.* swaddling clothes, bandages in which newly born infants are wrapped. 1 H. 4, III, ii, 112.
- Sway**, *sb.* steady and equable movement, balanced order. J. C. I, iii, 3. This sway of motion = this which controls or influences motion. John, II, i, 578.
- Swayed**, *p. p.* strained, broken. T. of S. III, ii, 52.
- Swaying**, *pr. p.* oscillating, inclining. H. 5, I, i, 73.
- Sway on**. To move steadily on. 2 H. 4, IV, i, 24.
- Swear**, *v. t.* to adjure. Lear, I, i, 160.
- Swearings**, *sb.* oaths, adjurations. Tw. N. V, i, 262.
- Swear over**. "Swear his thought over by each particular star" = repeat your oath with regard to his thought by each, &c. W. T. I, ii, 424.
- Swear upon a book** = take an oath of most binding force. M. of V. II, ii, 145.
- Sweat**. The past tense and participle of "sweat." M. of V. III, ii, 205; As, II, iii, 58; Tim. III, ii, 25. *sb.* the sweating sickness. M. for M. I, ii, 79.
- Sweep**, *sb.* a sweeping train. Tim. I, ii, 126. *v. i.* to walk in pomp. 2 H. 6, I, iii, 75. *v. t.* to make smooth. A. & C. III, xi, 17.
- Sweet and twenty** = sweet kisses and twenty of them. Tw. N. II, iii, 50.
- Sweeting**, *sb.* a term of endearment. Tw. N. II, iii, 41; Oth. II, iii, 244.
- Sweet-suggesting**, *adj.* sweetly tempting. Two G. II, vi, 7.
- Sweet water** = perfumed water. T. A. II, iv, 6.; R. & J. V, iii, 14.
- Swift**, *adj.* quick, prompt. M. A. III, i, 89; As, V, iv, 60.
- Swill**, *v. t.* to drink up greedily. R. 3, V, ii, 9.
- Swilled**, *p. p.* swallowed greedily. H. 5, III, i, 14.
- Swimming**, *adj.* gliding. M. N's D. II, i, 130.
- Swinge**, *v. t.* to beat. T. of S. V, ii, 104; John, II, i, 283.
- Swinge-buckler**, *sb.* a rioter, blusterer. 2 H. 4, III, ii, 20.
- Switzers**, *sb.* Swiss guards. Ham. IV, v, 94.
- Swoopstake**, *adv.* sweeping off all the stakes indiscriminately. Ham. IV, v, 139.
- Sword-and-buckler**. The weapons of vulgar fighting men. 1 H. 4, I, iii, 230.
- Sworder**, *sb.* a fencer, gladiator. 2 H. 6, IV, i, 135; A. & C. III, xiii, 31.
- Sword-men**, *sb.* swordsmen. A. W. II, i, 58.
- Swords**. Civil swords = civil war. A. & C. I, iii, 45.
- Sworn brother**, *sb.* one pledged to share another's fortune, an intimate friend. M. A. I, i, 60; R. 2, V, i, 20; Cor. II, iii, 93.
- Sworn out**, *p. p.* forsworn. L. L. L. II, i, 103.
- Swound**, *v. i.* to swoon. Tim. IV, iii, 373; Lucr. 1486; R. & J. III, ii, 56; T. A. V, i, 119; T. & C. III, ii, 22; Comp. 305, 308.
- 'Swounds**, for "God's wounds." Ham. II, ii, 571.
- Sympathize**, *v. t.* to feel sympathy with. R. 2, V, i, 46.
- Sympathized**, *p. p.* equally matched. Lucr. 1113; L. L. L. III, i, 46. Equally shared. C. of E. V, i, 396. Suitably expressed. Sonn. lxxxii, 11.
- Sympathy**, *sb.* equality. R. 2, IV, i, 33; Oth. II, i, 226.
- TABLE**, *sb.* the table on which a picture is painted. John, II, i, 503, 504; A. W. I, i, 89. A tablet or note-book. Ham. I, v, 98, 107; 2 H. 4, I, i, 201; T. & C. IV, v, 60; Sonn. cxxii, 1, 12.

GLOSSARY

- The palm of the hand. M. of V. II, ii, 145.
- Table-book, *sb.* memorandum book. W. T. IV, iv, 590; Ham. II, ii, 135; 2 H. 4, II, iv, 256.
- Tabled, *p. p.* set down in writing. Cym. I, iv, 5.
- Tables, *sb.* backgammon. L. L. L. V, ii, 326.
- Tabor, *sb.* a kettle-drum. Tp. IV, i, 175; Tw. N. III, i, 2; M. A. II, iii, 13; Cor. I, vi, 25.
- Taborer, *sb.* a player on the tabor. Tp. III, ii, 146.
- Tabourines, *sb.* drums. T. & C. IV, v, 275; A. & C. IV, viii, 37.
- Tackled, *adj.* a tackled stair is a ladder of ropes. R. & J. II, iv, 183.
- Taffeta, *sb.* originally any kind of plain silk. Tw. N. II, iv, 73; L. L. L. V, ii, 159; 1 H. 4, I, ii, 10.
- Tag, *sb.* the rabble. Cor. III, i, 248. Cf. tag-rag. J. C. I, ii, 255.
- Taint, *sb.* blemish, stain. Mac. IV, iii, 124; A. & C. V, i, 30. Discredit. Lear, I, i, 221. *v. i.* to be infected. Tw. N. III, iv, 125; Mac. V, iii, 3. *v. t.* to disparage. Oth. II, i, 262. To impair, injure. Oth. I, iii, 271, IV, ii, 162. *p. p.* tainted. 1 H. 6, V, iii, 183.
- Tainture, *sb.* defilement. 2 H. 6, II, i, 183; R. 3, I, ii, 231.
- Take, *v. t.* to captivate. Tp. V, i, 313. infect, blast. W. T. IV, iv, 119. To esteem; cf. he's bravely taken = he is held in high esteem. A. W. III, v, 49.
- To strike. R. 3, I, iv, 151; Tw. N. II, v, 63; M. W. IV, iv, 31; Ham. I, i, 163. To take effect. Cor. II, ii, 106.
- To betake oneself to, to enter. C. of E. V, i, 36, 94. To leap. John, V, ii, 138.
- To catch fire. H. 5, II, i, 50. Take air = get abroad. Tw. N. III, iv, 152.
- "Take all" = no quarter; the phrase is from the gaming table. A. & C. IV, ii, 8. Take haste = make haste. Tim. V, i, 208. Take head = take liberty or license. John, II, i, 579.
- Take in = conquer, subdue. Cym. III, ii, 9, IV, ii, 122; W. T. IV, iv, 569; Cor. I, ii, 24, III, ii, 59; A. & C. I, i, 23, III, vii, 23, xiii, 83. Take me with you = let me follow your meaning. R. & J. III, v, 141; 1 H. 4, II, iv, 444. Take my death = stake my life. 2 H. 6, II, iii, 87. Take off = remove, make away with. Mac. III, i, 104. Take on with = be angry with, rage at. M. W. III, v, 34, IV, ii, 18; 3 H. 6, II, v, 104. Take order = take measures. C. of E. V, i, 146; M. for M. II, i, 222; R. 2, V, i, 53; R. 3, IV, ii, 54; 2 H. 6, III, i, 320. Take out = copy. Oth. III, iii, 300, iv, 181, IV, i, 148, 151, 153. Take peace = make peace. H. 8, II, i, 85. Take place = hold one's own. A. W. I, i, 97. Take scorn = scorn, disdain. As, IV, ii, 14; H. 5, IV, vii, 99. Take thought = indulge in sorrow. J. C. II, i, 187. Take truce = make truce. R. & J. III, i, 154; John, III, i, 17; V. & A. 82. Take up = buy on credit. 2 H. 6, IV, vii, 120. Take up = make up (a quarrel). Tw. N. III, iv, 277; As, V, iv, 93; T. A. IV, iii, 92. Levy. 2 H. 4, II, i, 180. Take to task, rebuke. A. W. II, iii, 205; Two G. I, ii, 135; Cym. II, i, iv; W. T. III, iii, 87. Encounter. Cor. III, i, 244; 2 H. 4, I, iii, 73.
- Taking, *sb.* blasting, malignant influence. Lear, II, iv, 162, III, iv, 58. Alarm, agony. Lucr. 453.
- Taking-off, *sb.* making away with, killing. Mac. I, vii, 20; Lear, V, i, 65.
- Taking up, *sb.* borrowing, obtaining on credit. 2 H. 4, I, ii, 38.
- Talent, *sb.* a Greek weight of money equivalent to one thousand dollars. Tim. I, i, 98. A pound weight. Tim. III, i, 19.
- Talents, *sb.* lockets made of hair plaited and set in gold. Comp. 204. Used quibblingly for "talons." L. L. L. IV, ii, 260.
- Talk, *v. i.* to chatter aimlessly. Oth. IV, iii, 24.
- Tall, *adj.* active, valiant, fine. Tw. N.

GLOSSARY

- I, iii, 18; R. 3, I, iv, 149; 2 H. 4, III, ii, 60.
- Tallow-catch, *sb.* a vessel filled with tallow. 1 H. 4, II, iv, 221.
- Tame, *adj.* complaisant. John, IV, iii, 108; Sonn. lviii, 7. Weak. Cor. IV, vi, 2.
- Tamed, *p. p.* A tamed piece is a vessel of wine which has become flat and stale. T. & C. IV, i, 64.
- Tan, *v. t.* to discolour, spoil. Sonn. cxv, 7.
- Tang, *sb.* a harsh sound, twang. Tp. II, ii, 48. *v. t.* & *v. i.* to twang, sound loudly. Tw. N. II, v, 134, III, iv, 66.
- Tanling, *sb.* anything tanned by the sun. Cym. IV, iv, 29.
- Tardy, *v. t.* to delay, retard. W. T. III, ii, 159. *adj.* Come tardy oft = be inadequately represented. Ham. III, ii, 25.
- Targe, *sb.* a target or small shield. L. L. L. V, ii, 549; A. & C. II, vi, 39.
- Target, *sb.* shield. Cor. IV, v, 120.
- Tarre, *v. t.* to set on dogs to fight. T. & C. I, iii, 392; John, IV, i, 117. To incite. Ham. II, ii, 349.
- Tarriance, *sb.* stay, tarrying. Two G. II, vii, 90; Pass. P. 74.
- Tarry, *v. i.* & *v. t.* to stay. Two G. II, iii, 33; M. of V. IV, ii, 18; J. C. V, v, 25; 2 H. 4, III, ii, 187.
- Tartar, *sb.* Tartarus, Hell. Tw. N. II, v, 184; H. 5, II, ii, 123. In Tartar limbo = in gaol. C. of E. IV, ii, 32.
- Task, *v. t.* to tax. 1 H. 4, IV, iii, 92. To challenge. Sonn. lxxii, 1; R. 2, IV, i, 52.
- Tasking, *sb.* criticism, censure. 1 H. 4, V, ii, 51.
- Tassel-gentle, *sb.* tiercel gentle, the male goshawk. R. & J. II, ii, 159.
- Taste, *sb.* trial, proof. As, III, ii, 90; 2 H. 4, II, iii, 52; Lear, I, ii, 44. In some taste = in some slight degree. J. C. IV, i, 34. *v. t.* to try, prove. Tw. N. III, i, 77, iv, 233; 1 H. 4, IV, i, 119.
- Tattered, *adj.* ragged. R. 2, III, iii, 52; Sonn. ii, 4, xxvi, 11.
- Tattering, *adj.* tattered, hanging in rags. John, V, v, 7. *See* note.
- Tawdry-lace, *sb.* a rustic necklace of bright colours. W. T. IV, iv, 244.
- Tawny coats, the livery of persons belonging to the ecclesiastical courts. 1 H. 6, I, iii, 47.
- Tax, *sb.* reproach. A. W. II, i, 169. *v. t.* to reproach, accuse. T. & C. V, i, 39.
- Taxation, *sb.* satire, censure. As, I, ii, 77. Claim, demand. Tw. N. I, v, 197.
- Taxing, *sb.* satire. As, II, vii, 86.
- Tear a cat = to rant violently. *See* M. N's D. I, ii, 24 n.
- Teen, *sb.* grief, vexation. Tp. I, ii, 64; R. 3, IV, i, 97; R. & J. I, iii, 14; V. & A. 808; Comp. 192.
- Teeth. "From his teeth" = only in appearance, not from the heart. A. & C. III, iv, 10. In despite of the teeth of = despite and in the teeth of. M. W. V, v, 122.
- Tell, *v. t.* to count. Tp. II, i, 15, 280; R. 3, I, iv, 119; Tim. III, v, 107. I cannot tell = I know not what to think. M. of V. I, iii, 91; Cor. V, vi, 15.
- Temper, *sb.* temperament. J. C. I, ii, 129; Mac. III, i, 51. *v. t.* to mix. M. A. II, ii, 21; Cym. V, v, 250. To dispose, frame. R. 3, I, i, 65. To soften by heat, as wax. V. & A. 565; 2 H. 4, IV, iii, 127; H. 5, II, ii, 118. Or by moisture, as clay. 2 H. 6, III, i, 311; Lear, I, iv, 304. *v. i.* Temper with = accommodate oneself to. 3 H. 6, IV, vi, 29.
- Temperality, blunder for "temperature." 2 H. 4, II, iv, 23.
- Temperance, *sb.* temperature. Tp. II, i, 41. Moderation, calmness. Cor. III, iii, 28; Ham. III, ii, 7; Lear, IV, vii, 24; Mac. IV, iii, 92; A. & C. V, ii, 48. Chastity. A. & C. III, xiii, 121; Lucr. 884.
- Temperate, *adj.* chaste. Tp. IV, i, 132.
- Tempered, *p. p.* disposed. 1 H. 4, I, iii, 235. Composed. As, I, ii, 11.
- Temple, *sb.* used of a church. M. of V. II, i, 44; M. A. III, iii, 146.

GLOSSARY

- Temporary**, *adj.* A temporary meddler is one who meddles in temporal matters. M. for M. V, i, 145.
- Tenable**, *adj.* capable of being kept. Ham. I, ii, 247.
- Tend**, *v. i.* to attend, wait. Ham. I, iii, 83, IV, iii, 45; T. & C. IV, iv, 145. To be attentive. Tp. I, i, 6. *v. t.* to tend to, regard. 2 H. 6, I, i, 199. To wait upon. A. & C. II, ii, 211.
- Tendance**, *sb.* attention. Tim. I, i, 60. Persons attending. Tim. I, i, 31.
- Tender**, *sb.* regard, care. 1 H. 4, V, iv, 49; Lear, I, iv, 209. Offer. R. & J. III, iv, 12, III, v, 185.
- Tender**, *v. t.* to regard, hold dear. Tp. II, i, 261; As, V, ii, 65; Ham. I, iii, 107, IV, iii, 41; Tw. N. V, i, 20; 1 H. 6, IV, vii, 10; 2 H. 6, III, i, 277; R. 3, I, i, 44; H. 8, II, iv, 116; T. A. I, i, 476; Lucr. 534.
- Tender-hefted**, *adj.* set in a delicate handle or frame. Lear, II, iv, 170. See note.
- Tending**, *sb.* attention. Mac. I, v, 34.
- Tenour**, *sb.* transcript, a legal term. Lucr. 1310.
- Tent**, *sb.* a probe. T. & C. II, ii, 16. *v. t.* to probe. Cym. III, iv, 114. Ham. II, ii, 593; Cor. III, i, 236. To cure. Cor. I, ix, 31. *v. i.* to lodge as in a tent. Cor. III, ii, 116.
- Tercel**, *sb.* the female hawk. T. & C. III, ii, 51.
- Term**, *sb.* period. Terms divine = periods of divine salvation. Sonn. cxlvi, 11.
- Termagant**, *sb.* a ranting character in the old miracle plays. Ham. III, ii, 13. Used adjectively. 1 H. 4, V, iv, 114.
- Terminations**, *sb.* terms, expressions. M. A. II, i, 221.
- Termless**, *adj.* indescribable. Comp. 94.
- Terrene**, *adj.* terrestrial, earthly. A. & C. III, xiii, 153.
- Tertian**, *sb.* a fever recurring every third day. H. 5, II, i, 116.
- Test**, *sb.* testimony, evidence. Oth. I, iii, 107.
- Tested**, *adj.* refined. M. for M. II, ii, 149.
- Tester**, *sb.* a sixpence. 2 H. 4, III, ii, 268.
- Testerned**, *p. p.* presented with sixpence. Two G. 1, i, 135.
- Testimonied**, *p. p.* attested, proved. M. for M. III, ii, 134.
- Testril**, *sb.* a sixpence. Tw. N. II, iii, 32.
- Tetchy**, *adj.* fretful, irritable. R. 3, IV, iv, 168; R. & J. I, iii, 33.
- Tetter**, *sb.* an eruption on the skin. T. & C. V, i, 21; Ham. I, v, 71. *v. t.* to infect with tetter. Cor. III, i, 79.
- Than**, *adv.* then. Lucr. 1440.
- Thane**, *sb.* an old title nearly equivalent to that of earl. Mac. I, ii, 46, &c.
- Thanking**, *sb.* thanks. A. W. III, v, 95; Cym. V, v, 407; R. & J. III, v, 152.
- Tharborough**, *sb.* thirdborough, constable. L. L. L. I, i, 182.
- Theft**, *sb.* the thing stolen. Ham. III, ii, 87.
- Theoric**, *sb.* theory. A. W. IV, iii, 135; H. 5, I, i, 52; Oth. I, i, 24.
- Thereabout**, *adv.* about the part. Ham. II, ii, 440.
- Thereafter**, *adv.* according. 2 H. 4, III, ii, 49.
- Thereto**, *adv.* besides, in addition. W. T. I, ii, 391; Cym. IV, iv, 33.
- Thereunto**, *adv.* besides. Oth. II, i, 141.
- Thews**, *sb.* muscles, sinews. J. C. I, iii, 81; Ham. I, iii, 12.
- Thick**, *adv.* rapidly, fast. 2 H. 4, II, iii, 24; A. & C. I, v, 63; T. & C. III, ii, 35. *adj.* fast, numerous. Cym. I, vi, 66.
- Thicken**, *v. i.* to grow thick or dark. Mac. III, ii, 50; A. & C. II, iii, 28.
- Thick-pleached**, *adj.* thickly plaited or intertwined. M. A. I, ii, 8.
- Thick-skin**, *sb.* a stupid lout. M. W. IV, v, 1; M. N's D. III, ii, 13.
- Thievery**, *sb.* that which is stolen. T. & C. IV, iv, 42.
- Think**, *v. i.* to indulge in sorrowful thoughts. A. & C. III, xiii, 1. *v. t.* think much = think it to be a great

GLOSSARY

- thing. Tp. I, ii, 252. Think scorn = disdain. M. N's D. V, i, 136; 2 H. 6, IV, ii, 12. Think upon = think well of. Cor. II, iii, 55, 185.
- Thinking, *sb.* thought. A. W. V, iii, 128; Oth. I, ii, 76.
- Thinks. Thinks't thee? = seems it to thee? Ham. V, ii, 63.
- Thirdborough, *sb.* a constable. T. of S. ind. I, 10.
- This = thus. V. & A. 205.
- Thisne. Perhaps in this way. M. N's D. I, ii, 45.
- Thorough, *prep.* through. L. L. L. II, i, 234; 2 H. 6, IV, i, 87; Tim. IV, iii, 485; J. C. III, i, 137.
- Thou, *v. t.* to address one as "thou," in the way of insult. Tw. N. III, ii, 42.
- Though, *conj.* what though = what matters it? M. W. I, i, 251; As, III, iii, 45; H. 5, II, i, 7.
- Thought, *sb.* care, anxiety, sorrow, melancholy. Tw. N. II, iv, 111; Ham. III, i, 85, IV, v, 184; J. C. II, i, 187; A. & C. IV, vi, 35; Sonn. xlv, 9. With a thought = as swift as thought, in a moment. Tp. IV, i, 164; 1 H. 4, II, iv, 210. So, "upon a thought." Mac. III, iv, 55.
- Thoughten, *p. p.* be you thoughten = entertain the thought, be assured. Per. IV, vi, 107.
- Thought-executing, *adj.* swift as thought in operation. Lear, III, ii, 4.
- Thoughtful, *adj.* careful. 2 H. 4, IV, v, 73.
- Thought-sick, *adj.* sick with anxiety or sadness. Ham. III, iv, 51.
- Thrall, *sb.* slavery. Pass. P. 266. *adj.* enslaved. V. & A. 837.
- Thralled, *p. p.* enslaved. Ham. III, iv, 74.
- Thrasonical, *adj.* boastful. As, V, ii, 29; L. L. L. V, i, 11.
- Thread, *v. t.* to pass through. Lear, II, i, 119; Cor. III, i, 124.
- Threaden, *adj.* made of thread. H. 5, III, chor. 10; Comp. 33.
- Three-farthings. The three-farthing pieces of Elizabeth, struck in 1561, were very thin, and were distinguished from the pence by having a rose b. hind the queen's profile. John, I, i, 143.
- Three-man beetle, a rammer worked by three men. 2 H. 4, I, ii, 215.
- Three-man-song-men, singers of glees in three parts. W. T. IV, iii, 40.
- Three-nooked, *adj.* having three corners, Europe, Asia, and Africa. A. & C. IV, vi, 6.
- Three-pile, *sb.* the richest kind of velvet. W. T. IV, iii, 13.
- Three-piled, *adj.* having a thick pile. M. for M. I, ii, 32. Used figuratively, high-flown, superfine. L. L. L. V, ii, 407.
- Threne, *sb.* a funeral song, dirge. Phoen. 49.
- Thrift, *sb.* thriving, good success. M. of V. I, i, 175; Ham. III, ii, 70, ii, 178.
- Thrifty, *adj.* won by thrift. As, II, iii, 39.
- Thrive, *v. i.* to cause to thrive, to help. R. 2, I, iii, 84.
- Throe, *v. t.* to put in agony. Tp. II, i, 222. To bring forth with agony. A. & C. III, vii, 79.
- Throng, *v. t.* to fill as with a crowd. V. & A. 967.
- Thronged, *p. p.* crowded, entirely possessed. Per. I, i, 101, II, i, 73. Pressed as in a crowd. Lucr. 1417.
- Throstle, *sb.* the song-thrush. M. N's D. III, i, 116; M. of V. I, ii, 54.
- Through, *adv.* To go through or be through with = to complete a bargain. M. for M. II, i, 257; Per. IV, ii, 47; 2 H. 4, I, ii, 42. Thoroughly. T. & C. III, iii, 216; Cym. IV, ii, 161.
- Throughfare, *sb.* thoroughfare. M. of V. II, vii, 42; Cym. I, ii, 9.
- Thoroughly, *adv.* thoroughly. Tp. III, iii, 14; Ham. IV, v, 133; M. A. IV, i, 200.
- Throw, *sb.* At this throw = at this cast or venture; a figure from dice or bowls. Tw. N. V, i, 37.
- Thrum, *sb.* the tufted end of a weaver's warp. M. N's D. V, i, 278.
- Thrummed, *adj.* made of coarse yarn. M. W. IV, ii, 66.

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- Thrusting**, *sb.* impulse. Lear, I, ii, 120.
- Thunderstone**, *sb.* thunderbolt. J. C. I, iii, 49; Cym. IV, ii, 272; cf. Oth. V, ii, 237.
- Thwart**, *adj.* perverse. Lear, I, iv, 283. *v. t.* to cross. Per. IV, iv, 10.
- Tib's rush**. See A. W. II, ii, 21, note.
- Ticed**, *p. p.* enticed. T. A. II, iii, 92.
- Tickle**, *adj.* unstable, tottering. M. for M. I, ii, 165; 2 H. 6, I, i, 211. "Tickle o' the sere" is an expression used of a musket in which the "sere" or trigger is moved with the least touch; hence "lungs tickle of the sere" are such as are easily provoked to laughter. Ham. II, ii, 321.
- Tickle-brain**, *sb.* said to be a cant name for some strong liquor. 1 H. 4, II, iv, 386.
- Tickling**, *adj.* cajoling, flattering. John, II, i, 573.
- Ticklish**, *adj.* wanton. T. & C. IV, v, 61.
- Tick-tack**, *sb.* a kind of backgammon. M. for M. I, ii, 183.
- Tide**, *sb.* time, season. T. & C. V, i, 80. High tides = festivals. John, III, i, 86. "The tide of times" = the regular course of time. J. C. III, i, 258. *v. i.* to betide. M. N's D. V, i, 202.
- Tight**, *adj.* adroit, quick, smart. A. & C. IV, iv, 15. Of a ship, watertight, sound. Tp. V, i, 224; T. of S. II, i, 371.
- Tightly**, *adv.* briskly, smartly. M. W. I, iii, 76, II, iii, 59.
- Tike**, *sb.* a cur. Lear, III, vi, 69; H. 5, II, i, 28.
- Tilly-fally**, or **Tilly-vally**, *inter.* an exclamation of goodnatured contempt. 2 H. 4, II, iv, 79; Tw. N. II, iii, 75.
- Tilth**, *sb.* tillage. Tp. II, i, 146; M. for M. I, iv, 44.
- Tilting**, *pr. p.* contending. C. of E. IV, ii, 6.
- Timbered**, *p. p.* too slightly timbered = made of too light wood. Ham. IV, vii, 22.
- Time**, *sb.* used for "the time" or "the times." Ham. III, i, 70. "The time of scorn" = the scornful time. Oth. IV, ii, 55. "The time" = the present condition of things. John, IV, ii, 61, v, vii, 110; Mac. IV, iii, 10; Ham. I, v, 189; Cym. IV, i, 11.
- Timeless**, *adj.* untimely. R. 3, I, ii, 117; R. 2, IV, i, 5; R. & J. V, iii, 162; 1 H. 6, V, iv, 5; 2 H. 6, III, ii, 187; T. A. II, iii, 265; Lucr. 44.
- Timely**, *adj.* opportune, welcome. Mac. III, iii, 7. *adv.* early. Mac. II, iii, 44.
- Timely-parted**, *adj.* dead in nature's good time. 2 H. 6, III, ii, 161.
- Time-pleaser**, *sb.* a time-server, one who complies with the times. Tw. N. II, iii, 138; Cor. III, i, 45.
- Tinct**, *sb.* colour, dye. Ham. III, iv, 91.
- Tincture**. A. W. V, iii, 102; A. & C. I, v, 37.
- Tincture**, *sb.* dye, colour. Sonn. liv, 6; Two G. IV, iv, 151.
- Tire**, *sb.* a head-dress. Two G. IV, iv, 181; M. W. III, iii, 49; M. A. III, iv, 12; A. & C. II, v, 22. Dress, attire. Sonn. liii, 8. Furniture of a bedroom. Per. III, ii, 22.
- Tire**, *v. i.* to feed ravenously, like a bird of prey. V. & A. 56; 3 H. 6, I, i, 269; Tim. III, 6, 4; Cym. III, iv, 93. To dress. C. of E. II, ii, 97; Cym. III, vi, 2; V. & A. 177. *v. t.* to make to feed ravenously, to glut. Lucr. 417. But see note.
- Tiring-house**, *sb.* a dressing-room. M. N's D. III, i, 4.
- Tirrits**, *sb.* mispronunciation of terrors. 2 H. 4, II, iv, 195.
- Tisick**, *sb.* phthisic, a cough. T. & C. V, iii, 101; cf. 2 H. 4, II, iv, 80.
- Tithe**, *v. i.* to take tithes. John, III, i, 154.
- Title-woman**, *sb.* every tenth woman. A. W. I, iii, 80 n.
- Titling**, *sb.* a subdivision of a county. Lear, III, iv, 132.
- Title-leaf**, *sb.* title-page. 2 H. 4, I, i, 60.
- Tittles**, *sb.* trifles. L. L. L. IV, i, 77.
- To**, *prep.* compared to. Tp. I, ii, 480; 1 H. 6, III, ii, 25; 2 H. 6, III, i, 64;

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- T. & C. I, i, 56. In addition to. *Lucr.* 1589; *John*, I, i, 144; T. & C. I, i, 7. In regard to. *Cym.* I, i, 50.
- Toaze = touse, *v. t.* to draw out, drag. *W. T.* IV, iv, 724. *See also* Touse.
- Tod, *sb.* twenty-eight pounds of wool. *W. T.* IV, iii, 31. *v. i.* to yield a tod. *W. T.* IV, iii, 32.
- Tofore, *adv.* before. *L. L. L.* III, i, 77; T. A. III, i, 294.
- Toge, *sb.* a toga, gown. *Cor.* II, iii, 112.
- Toged, *adj.* wearing a toga, gowned. *Oth.* I, i, 25.
- Toil, *v. t.* to exercise painfully. *M. N's* D. V, i, 74; *Ham.* I, i, 72.
- Token, *sb.* sign, pledge of love. *Two G.* IV, iv, 70. *v. i.* to betoken. *A. W.* IV, ii, 63.
- Tokened, *adj.* marked with plague spots. *A. & C.* III, x, 9.
- Toll, *v. i.* to pay toll. *A. W.* V, iii, 146. *v. t.* to take toll. *John*, III, i, 154. To sound for. *2 H.* 4, I, i, 103.
- Tombed, *p. p.* buried. *Sonn.* iv, 13.
- Tomboys, *sb.* coarse strumpets. *Cym.* I, vi, 121.
- Tongue, *v. i.* to utter with the tongue. *Cym.* V, iv, 145. To denounce. *M.* for *M.* IV, iv, 23.
- Tongues, *sb.* votes. *Cor.* II, iii, 205, III, ii, 35.
- Too much, used substantively. *A. W.* III, ii, 88; *Ham.* IV, vii, 118.
- Too too, *adv.* repeated for emphasis. *Two G.* II, iv, 201; *M.* of *V.* II, vi, 42; *Ham.* I, ii, 129; *Lucr.* 174.
- Top, *v. t.* to surpass. *Mac.* IV, iii, 57; *Cor.* II, i, 18; *Lear*, I, ii, 21; *Ham.* IV, vii, 88.
- Topfull, *adj.* full to the brim. *Mac.* I, v, 39.
- Topless, *adj.* without a superior, supreme. T. & C. I, iii, 152.
- Topped, *p. p.* having the top cut off. *Per.* I, iv, 9.
- Torcher, *sb.* a torchbearer. *A. W.* II, i, 161.
- Torch-staves, *sb.* staves to which torches were affixed. *H.* 5, IV, ii, 46.
- Tortive, *adj.* twisted. T. & C. I, iii, 9.
- Toss, *v. t.* To turn over, (the leaves of a book). T. A. IV, i, 41.
- Touch, *sb.* sensation, delicate feeling. *Tp.* V, i, 21; *Two G.* II, vii, 13; *R.* 3, I, ii, 71; *Mac.* IV, ii, 9; *Sonn.* cxli, 6. Motive. *A. & C.* I, ii, 174. *Trait.* As, V, iv, 27; T. & C. III, iii, 175, IV, ii, 96. A dash, spice. *R.* 3, IV, iv, 157. Touchstone. *1 H.* 4, IV, iv, 10; *R.* 3, IV, ii, 8; *Tim.* IV, iii, 387. "Of noble touch" = of tried nobility. *Cor.* IV, i, 49. "Brave touch" = fine test of valour. *M. N's* D. III, ii, 70. Slight hint. *H.* 8, V, i, 13. "To know no touch" = to have no skill. *R.* 2, I, iii, 165; *Ham.* III, ii, 347.
- Touch, *v. t.* to test, prove. *John*, III, i, 100; *Oth.* III, iii, 82; *Tim.* III, iii, 6; *Cor.* II, iii, 188. To reach. *Tim.* I, i, 15. To inspire. *W. T.* II, i, 176. To concern. *Lear*, V, i, 25. To touch near = to hurt, injure. *R.* 3, II, iii, 26, iv, 25, III, ii, 23. To taint, sully. *Ham.* IV, v, 203.
- Tourney, *v. i.* to tilt, run in a tournament. *Per.* II, i, 108, 142.
- Touse, *v. t.* to pull, tear, rack. *M.* for *M.* V, i, 309. *See also* Toaze.
- Toward, *adj.* docile, tractable. *V. & A.* 1157; *T.* of *S.* V, ii, 182; *Pass.* P. IV, 13. *adv.* imminent, ready at hand, in preparation. *M. N's* D. III, i, 70; *Ham.* I, i, 77, V, ii, 357; *As*, V, iv, 35; *Lear*, II, i, 10; *Tim.* III, vi, 60.
- Towardly, *adj.* docile. *Tim.* III, i, 34.
- Towards, *adv.* in preparation. *R. & J.* I, v, 120.
- Tower, *v. i.* to soar, as a bird of prey. *John*, II, i, 350, V, ii, 149; *Mac.* II, iv, 12.
- Toy, *sb.* a trifle, idle fancy, folly. *M. N's* D. V, i, 3; *Mac.* II, iii, 92; *John*, I, i, 232; *Ham.* I, iii, 6, iv, 75; *Cym.* VI, ii, 194; *R. & J.* IV, i, 119.
- Trace, *v. t.* to follow. *1 H.* 4, III, i, 48; *Mac.* IV, i, 153; *Ham.* V, ii, 119. Range. *M. N's* D. II, i, 25.
- Tract, *sb.* track. *Tim.* I, i, 53. Course. *Sonn.* vii, 12; *H.* 8, I, i, 40; *R.* 3, III, iii, 65.

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- Trade**, *sb.* resort, traffic, beaten track. R. 2, III, iii, 156; 2 H. 4, I, i, 174; H. 8, V, i, 36. "The trades of moe preferments" = where more preferments are to be met with. H. 8, V, i, 36. Business. Tw. N. III, i, 72; Ham. III, ii, 325.
- Traded**, *adj.* practised, experienced. John, IV, iii, 109; T. & C. II, ii, 64.
- Trade-fallen**, *adj.* fallen out of employment. 1 H. 4, IV, ii, 28.
- Traditional**, *adj.* attached to traditions. R. 3, III, i, 45.
- Traducement**, *sb.* calumny. Cor. I, ix, 22.
- Trafficker**, *sb.* trader, merchant. M. of V. I, i, 12.
- Train**, *sb.* an allurement, bait. Mac. IV, iii, 118. *v. t.* to entice, decoy. John. III, iv, 175; T. A. V, i, 104; 1 H. 6, II, iii, 35.
- Traitorly**, *adj.* treacherous. W. T. IV, iv, 781.
- Trammel up**. To entangle as in a net. Mac. I, vii, 3.
- Tranced**, *p. p.* entranced. Lear, V, iii, 218.
- Tranect**, *sb.* a ferry; a doubtful word. M. of V. III, iv, 53 *n.*
- Translate**, *v. t.* to transform. M. N's D. I, i, 191, III, i, 108; Ham. III, i, 113. To interpret. T. & C. IV, v, 112.
- Transport**, *v. t.* to remove from the world. M. for M. IV, iii, 64; M. N's D. IV, ii, 4.
- Transportance**, *sb.* conveyance. T. & C. III, ii, 11.
- Transpose**, *v. t.* to interpret. Mac. IV, iii, 21.
- Trans-shape**, *v. t.* to transform. M. A. V, iv, 165.
- Trash**, *sb.* a feeble creature. Oth. II, i, 297, V, i, 85.
- Trash**, *v. t.* to lop, cut off the branches. Tp. I, ii, 81. To restrain by fastening a weight to the neck of an over-eager hound. Oth. II, i, 297.
- Travail**, *v. t.* to labour, toil. A. W. II, iii, 156; Tim. V, i, 15.
- Travel**, *sb.* wandering, roaming. Oth. I, iii, 139. "After a demure travel of regard," allowing his look to pass gravely from one to another. Tw. N. II, v, 50. *v. i.* to tour the provinces. Ham. II, ii, 326.
- Travel-tainted**, *adj.* travel-stained. 2 H. 4, IV, iii, 36.
- Traverse**, *v. i.* to march to the right or left. 2 H. 4, III, ii, 264; Oth. I, iii, 367. *v. t.* to parry. M. W. II, iii, 23. *adv.* across. As, III, iv, 38.
- Traversed**, *p. p.* crossed, folded. Tim. V, iv, 7.
- Tray-trip**, *sb.* a common game at dice which depended on throwing a tray. Tw. N. II, v, 170.
- Treach**, *sb.* traitor. Lear, I, ii, 118.
- Treasonous**, *adj.* treasonable. Mac. II, iii, 131.
- Treasure**, *v. t.* to enrich. Sonn. vi, 3. *sb.* treasury. Sonn. cxxvi, 5.
- Treasury**, *sb.* treasure. W. T. IV, iv, 342; II. 5, I, ii, 165; 2 H. 6, I, iii, 129.
- Treaties**, *sb.* entreaties. A. & C. III, xi, 62.
- Treatise**, *sb.* discourse. V. & A. 774; Mac. V, v, 12; M. A. I, i, 277.
- Treble**, *v. t.* "trebles thee o'er" = makes thee thrice as great. Tp. II, i, 212.
- Treble-dated**, *adj.* living for three generations. Phoen. 17.
- Trembling**, *adj.* causing tremor, terrible. 1 H. 8, I, ii, 95.
- Trench**, *v. t.* to cut. V. & A. 1052; Two G. III, ii, 7. To dig, cut furrows in. 1 H. 4, I, i, 7; Mac. III, iv, 27. To divert from its course by digging. 1 H. 4, III, i, 112.
- Trenchant**, *adj.* sharp, cutting. Tim. IV, iii, 115.
- Trencher**, *sb.* wooden platter. Cor. IV, v, 49.
- Trencher-friends**, *sb.* parasites. Tim. III, vi, 96.
- Trencher-knight**, *sb.* a servant who waits at table. L. L. L. V, ii, 464.
- Trey**, *sb.* a three at cards or dice. L. L. L. V, ii, 232.
- Tribulation of Tower-hill**. Perhaps re-

GLOSSARY

- fers to some Puritan congregation. H. 8, V, iv, 59.
- Tribunal plebs, blunder for "tribunus plebis." T. A. IV, iii, 92.
- Trice, *sb.* a short space of time. Tw. N. IV, ii, 119; Lear, I, i, 216.
- Trick, *sb.* a peculiar feature, characteristic expression of look or voice. A. W. I, i, 90; John, I, i, 85; Lear, IV, vi, 106. Custom, habit. M. for M. V, i, 503; 2 H. 4, I, ii, 202; Ham. IV, vii, 188. Knack, art. Ham. V, i, 97.
- Trifle, whim. Ham. IV, iv, 61; W. T. II, i, 51; Cor. IV, iv, 21; T. of S. IV, iii, 67. *v. t.* to dress up, adorn. H. 5, III, vi, 74. To draw, in the language of heraldry. Ham. II, ii, 451.
- Tricking, *sb.* ornaments. M. W. IV, iv, 78.
- Tricksy, *adj.* full of tricks, sportive. Tp. V, i, 226; M. of V. III, v, 60.
- Trifle, *v. t.* to reduce to insignificance. Mac. II, iv, 4. *sb.* a toy. Tp. V, i, 112; M. N's D. I, i, 34.
- Trigon, *sb.* a triangle. 2 H. 4, II, iv, 255. When the three superior planets, Mars, Jupiter, and Saturn, met in one of the fiery signs, Aries, Leo, or Sagittarius, they were said to form a fiery trigon.
- Trill, *v. i.* to trickle. Lear, IV, iii, 12.
- Triple, *adj.* third. A. W. II, i, 107; A. & C. I, i, 12.
- Triple-turned, *adj.* thrice false. A. & C. IV, xii, 13.
- Triplex, *sb.* triple time in music. Tw. N. V, i, 33.
- Tristful, *adj.* sorrowful. Ham. III, iv, 50; 1 H. 4, II, iv, 382.
- Triumph, *sb.* a trump card. A. & C. IV, xiv, 20. A tournament. 1 H. 6, V, v, 31. A public festivity. 3 H. 6, V, vii, 43.
- Triumvir, *sb.* a body of three. L. L. L. IV, iii, 49.
- Trojan, *sb.* a cant term for a boon companion or irregular liver. 1 H. 4, II, i, 66; H. 5, V, i, 18.
- Troll, *v. t.* to sing glibly. Tp. III, ii, 113.
- Troll-my-dames, *sb.* the French game of *trou madame*. W. T. IV, iii, 83. It appears to have been like the modern bagatelle.
- Troop, *v. i.* to march in company. 2 H. 4, IV, i, 62; Lear, I, i, 131.
- Tropically, *adv.* figuratively. Ham. III, ii, 232.
- Trot, *sb.* a bawd or a decrepit old woman. M. for M. III, ii, 46; T. of S. I, ii, 77.
- Troth, *sb.* truth. M. N's D. II, ii, 36; Cor. IV, v, 186. Faith. Lucr. 571; M. N's D. II, ii, 42.
- Troth-plight, *sb.* betrothal. W. T. I, ii, 278. *p. p.* betrothed. W. T. V, iii, 151; H. 5, II, i, 19.
- Trow, *v. i.* to think, believe. Lear, I, iv, 121. To know. H. 8, I, i, 184. "Trow you" = do you know? can you tell? As, III, ii, 166. "I trow" is an expression of slight surprise or contempt. R. & J. II, v, 62; M. W. I, iv, 119, II, i, 56.
- Truant, *v. i.* to play the truant. C. of E. III, ii, 17.
- Truckle-bed, *sb.* a low bed which runs on castors and can be pushed under another. M. W. IV, v, 6; R. & J. II, i, 39.
- True, *adj.* honest. M. W. II, i, 130; M. A. III, iii, 47; Cym. II, iii, 71; 2 H. 4, ind. 40.
- True-penny, *sb.* an honest fellow. Ham. I, v, 150. Said also to be a mining term, denoting an indication in the soil where ore is to be found.
- Trumpery, *sb.* gaudy apparel. Tp. IV, i, 186.
- Trumpet, *sb.* trumpeter. T. & C. IV, v, 6; Oth. I, v, 3 (stage direction).
- Truncheon, *v. t.* to cudgel. 2 H. 4, II, iv, 133.
- Truncheon, *sb.* a person carrying a truncheon. H. 8, V, iv, 48.
- Trundle-tail, *sb.* a long-tailed dog. Lear, III, vi, 69.
- Trunk sleeve, *sb.* a full sleeve. T. of S. IV, iii, 138.
- Trust, *sb.* trustee. T. A. I, i, 181.
- Trustless, *adj.* faithless. Lucr. 2.
- Try, *sb.* trial, test. Tim. V, i, 9. "To

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- bring to try" is to bring a ship as close to the wind as possible, so as to lie to. *Tp.* I, i, 33. *v. t.* to test. *Tim.* II, ii, 184.
- Tub-fast**, *sb.* the abstinence which attended the use of the tub or salt bath employed in the cure of venereal disease. *Tim.* IV, iii, 87; cf. *M.* for *M.* III, i, 53.
- Tuck**, *sb.* a rapier. *Tw.* N. III, iv, 214; 1 *H.* 4, II, iv, 240.
- Tucket**, *sb.* a preliminary flourish on the trumpet (*Ital. toccata*). *M.* of *V.* V, i, 121; *H.* 5, IV, ii, 35.
- Tugged**, *p. p.* worried like a rat. *Mac.* III, i, 111.
- Tuition**, *sb.* protection. *M. A.* I, i, 244.
- Tumbler**, *sb.* a tumbler's hoop was decked with parti-coloured ribands. *L. L. L.* III, i, 178.
- Tun-dish**, *sb.* a funnel. *M.* for *M.* III, ii, 161.
- Turk**, *sb.* the Grand Turk, the Sultan. 2 *H.* 4, III, ii, 299; *H.* 5, V, ii, 206. To turn Turk is to prove a renegade, to change completely for the worse. *Ham.* III, ii, 270; *M. A.* III, iv, 49. Turk Gregory = Pope Gregory VII. 1 *H.* 4, V, iii, 44.
- Turlygod**, a name given to mad beggars. *Lear.* II, iii, 20. *See note.*
- Turn**, *v. t.* to modulate or adapt. *As.* II, v, 3. To return, give back. *R.* 2, IV, i, 39. To turn pale. *Cor.* IV, vi, 60. *v. i.* to change, alter. Two *G.* II, ii, 4. To return. *H.* 5, II, ii, 82; *R.* '3, IV, iv, 184. Turn back = recoil. *W. T.* IV, iv, 822.
- Turnbull Street**. Turnmill Street near Clerkenwell, notorious for prostitutes. 2 *H.* 4, III, ii, 298.
- Tush**, *sb.* tusk. *V. & A.* 617.
- Twangling**, *adj.* twanging, jingling. *Tp.* III, ii, 132; *T.* of *S.* II, i, 157.
- Tweak**, *v. t.* to twitch. *Ham.* II, ii, 568.
- Tween**, *prep.* between. *V. & A.* 269; *Ham.* V, ii, 42.
- Twelve score**, twelve score yards. *M. W.* III, ii, 28; 1 *H.* 4, II, iv, 528; 2 *H.* 4, III, ii, 45.
- Twiggen**, *adj.* made of twigs or wicker work. *Oth.* II, iii, 140. *See note.*
- Twilled**, *adj.* a word of which the meaning is unknown. *Tp.* IV, i, 64. It has been variously supposed to signify "covered with sedge or reeds," or "ridged," or "fringed with matted grass," or "smeared with mud."
- Twin**, *v. i.* to twin in love = to love like twins. *Cor.* IV, iv, 15; cf. *Oth.* II, iii, 204.
- Twink**, *sb.* a twinkling, an instant. *Tp.* IV, i, 43; *T.* of *S.* II, i, 302.
- Twire**, *v. i.* to twinkle. *Sonn.* xxviii, 12.
- Twist**, *sb.* a skein. *Cor.* V, vi, 96.
- Twixt**, *prep.* betwixt. *V. & A.* 76; *Tp.* I, ii, 240.
- Type**, *sb.* badge, distinguishing mark. *R.* 3, IV, iv, 244; *H.* 8, I, iii, 31.
- Tyrannically**, *adv.* violently. *Ham.* II, ii, 336.
- Tyrannous**, *adj.* tyrannical. *W. T.* II, iii, 28. Cruel, inhuman. *R.* 3, IV, iii, 1; *Ham.* II, ii, 454.
- UMBER**, *sb.* a brown colour or pigment. *As.* I, iii, 108.
- Umbred**, *p. p.* darkened, embrowned. *H.* 5, IV, chor. 9.
- Umbrage**, *sb.* shadow. *Ham.* V, ii, 119.
- Unable**, *adj.* weak, feeble. *H.* 5, epil. 1; *Lear.* I, i, 59.
- Unaccommodated**, *p. p.* unfurnished with what is necessary. *Lear.* III iv, 106.
- Unaccustomed**, *adj.* unwonted, unseemly. 1 *H.* 6, III, i, 93.
- Unactive**, *adj.* inactive. *Cor.* I, i, 97.
- Unadvised**, *adj.* without intention. *Lucr.* 1488; Two *G.* IV, iv, 118. Inconsiderate, rash. *John.* II, i, 45, 191, V, ii, 132; *T. A.* II, i, 38.
- Unadvisedly**, *adv.* inconsiderately. *R.* 3, IV, iv, 292.
- Unagreeable**, *adj.* unsuitable. *Tim.* II, ii, 45.
- Unaneled**, *adj.* without having received extreme unction. *Ham.* I, v, 77.
- Unapproved**, *adj.* unconfirmed. *Comp.* 53.

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- Unaptness**, *sb.* disinclination. Tim. II, ii, 132.
- Unattainted**, *adj.* unimpaired, unprejudiced. R. & J. I, ii, 85.
- Unavoided**, *adj.* inevitable. R. 2, II, i, 268; R. 3, IV, iv, 217.
- Unbacked**, *p. p.* unriden. Tp. IV, i, 176; V. & A. 320.
- Unbanded**, *adj.* without a band. As, III, ii, 351.
- Unbarbed**, *adj.* unarmoured, bare. Cor. III, ii, 99.
- Unbated**, *adj.* unblunted. Ham. IV, vii, 138, V, ii, 309.
- Unbegot**, *adj.* unbegotten. R. 2, III, iii, 88.
- Unbent**, *adj.* with bow unprepared. Cym. III, iv, 107.
- Unbid**, *adj.* uninvited. 3 H. 6, V, i, 18.
- Unbidden**, *adj.* uninvited. 1 H. 6, II, ii, 55.
- Unblown**, *adj.* unopened. R. 3, IV, iv, 10.
- Unbolt**, *v. i.* to open, reveal. Tim. I, i, 54.
- Unbolted**, *adj.* unsifted, coarse. Lear, II, ii, 61.
- Unbonneted**, *adj.* with the cap off, without concealment. Oth. I, ii, 23. *See* note.
- Unbookish**, *adj.* ignorant, unskilled. Oth. IV, i, 101.
- Unbraced**, *adj.* unbuttoned. J. C. I, iii, 48, II, i, 262; Ham. II, i, 78.
- Unbraided**, *adj.* undamaged. W. T. IV, iv, 201.
- Unbreathed**, *adj.* unexercised, untrained. M. N's D. V, i, 74.
- Unbroke**, *adj.* unbroken. R. 2, IV, i, 215.
- Uncapable**, *adj.* incapable. M. of V. IV, i, 5; Oth. IV, ii, 228.
- Uncape**, *v. i.* to throw off the hounds, uncouple. M. W. III, iii, 145.
- Uncase**, *v. i.* to undress. L. L. L. V, ii, 689; T. of S. I, i, 202.
- Uncharge**, *v. t.* to acquit of blame, make no accusation against. Ham. IV, vii, 67.
- Uncharged**, *adj.* unassailed. Tim. V, iv, 55.
- Unchary**, *adv.* heedlessly. Tw. N. III, iv, 192.
- Unchecked**, *adj.* uncontradicted. M. of V. III, i, 2.
- Unchilded**, *p. p.* deprived of children. Cor. V, vi, 152.
- Uncivil**, *adj.* unmannerly, rude, uncivilised. Two G. V, iv, 17; Tw. N. II, iii, 117; 2 H. 6, III, i, 310.
- Unclasp**, *v. t.* to disclose, reveal. M. A. I, i, 285; W. T. III, ii, 164.
- Unclew**, *v. t.* to unwind, unfasten, undo. Tim. I, i, 171.
- Uncoined**, *adj.* not stamped and passed from one to another like current coin, but plain metal which had received no impression. H. 5, V, ii, 153.
- Uncolled**, *adj.* deprived of one's horse. 1 H. 4, II, ii, 37.
- Uncomprehensive**, *adj.* incomprehensible. T. & C. III, iii, 198.
- Unconfinalable**, *adj.* unrestrainable. M. W. II, ii, 18.
- Unconfirmed**, *adj.* inexperienced. M. A. III, iii, 107; L. L. L. IV, ii, 17.
- Uncouth**, *adj.* unknown, strange. As, II, vi, 6; T. A. II, iii, 211.
- Uncouple**, *v. t.* to let slip, slip off the leashes. T. A. II, ii, 3; V. & A. 674.
- Unction**, *sb.* an ointment, salve. Ham. III, iv, 145, IV, vii, 141.
- Uncurrent**, *adj.* unfit for currency. Ham. II, ii, 422.
- Uncurse**, *v. t.* to free from a curse. R. 2, III, ii, 137.
- Undeaf**, *v. t.* to free from deafness. R. 2, II, i, 16.
- Undeeded**, *adj.* not marked by any feat of arms. Mac. V, vii, 20.
- Under**, *adj.* "the under fiends" = the fiends below. Cor. IV, v, 92.
- Under-bear**, *v. t.* to undergo, endure. John, III, i, 65; R. 2, I, iv, 29.
- Underborne**, *p. p.* bordered, or perhaps lined. M. A. III, iv, 20.
- Undercrest**, *v. t.* to wear as a crest. Cor. I, ix, 72.
- Undergo**, *v. t.* to undertake. Two G. V, iv, 42; J. C. I, iii, 123; Tim. III, v,

GLOSSARY

24. To endure, sustain, enjoy. M. for M. I, i, 24; Ham. I, iv, 34.
- Undergoing, *adj.* enduring. Tp. I, ii, 157.
- Under-skinker, *sb.* an under-drawer or tapster. 1 H. 4, II, iv, 22.
- Understand, *v. t.* quibble for "stand under." C. of E. II, i, 54; Two G. II, v, 28.
- Undertake, *v. t.* to engage with. T. A. I, i, 436; M. W. III, v, 111; Tw. N. I, iii, 54. To assume, undergo. T. & C. III, ii, 77. T. of S. IV, ii, 106. To challenge. T. of S. II, i, 25. To take charge of. H. 8, II, i, 97. To guarantee. Comp. 280. *v. i.* to be a supporter. Oth. II, iii, 320.
- Undertaker, *sb.* one who takes upon himself the business of others, as surety or agent. Tw. N. III, iv, 302. "Let me be his undertaker" = let me be responsible for him. Oth. IV, i, 206.
- Undervalued, *adj.* inferior in value. M. of V. I, i, 165, II, vii, 53.
- Underwrite, *v. t.* to subscribe to, submit to. T. & C. II, iii, 124.
- Under-wrought, *p. p.* undermined. John, II, i, 95.
- Undeserver, *sb.* a person of no merit. 2 H. 4, II, iv, 362; J. C. IV, iii, 12.
- Undeserving, *adj.* undeserved. L. L. L. V, ii, 366. Taken by some as a substantive, in the sense of "want of merit."
- Undisposed, *adj.* not inclined to meriment. C. of E. I, ii, 80.
- Undistinguished, *adj.* that cannot be distinctly traced, boundless. Lear, IV, vi, 271.
- Undividable, *adj.* undivided. C. of E. II, ii, 121.
- Undo, *v. t.* to ruin, defeat. H. 5, V, ii, 133; Tim. III, ii, 47.
- Undone, *p. p.* solved. Per. I, i, 117.
- Unearned, *p. p.* unploughed. Sonn. iii, 5.
- Uneath, *adv.* hardly, with difficulty. 2 H. 6, II, iv, 8.
- Uneffectual, *adj.* ineffectual. Ham. I, v, 90.
- Unexperient, *adj.* inexperienced. Comp. 318.
- Unexpressive, *adj.* inexpressible. As, III, ii, 10.
- Unfair, *v. t.* to deprive of beauty. Sonn. v, 4.
- Unfathered, *adj.* not produced in the ordinary course of nature. 2 H. 4, IV, iv, 122.
- Unfellowed, *adj.* without an equal. Ham. V, ii, 141.
- Unfenced, *adj.* unprotected, defenceless. John, II, i, 386.
- Unfix, *v. t.* to uplift, set on end. Mac. I, iii, 135.
- Unfold, *v. t.* to expose, publish. A. & C. V, ii, 169.
- Unfolding, *adj.* "the unfolding star" is the morning star which by its rising marks the time for letting the sheep out of the fold. M. for M. IV, ii, 191.
- Unfool, *v. t.* to take away the reproach of folly. M. W. IV, ii, 101.
- Unforced, *adj.* natural. Oth. II, i, 232.
- Unfurnish, *v. t.* to deprive. W. T. V, i, 123.
- Unfurnished, *p. p.* unprovided with a companion. M. of V. III, ii, 126.
- Ungenitured, *adj.* without the power of procreation. M. for M. III, ii, 162.
- Ungird, *v. t.* to relax. Tw. N. IV, i, 14.
- Ungored, *adj.* unwounded. Ham. V ii, 240.
- Ungot, *p. p.* unbegotten. M. for M. V, i, 142.
- Ungotten, *p. p.* unbegotten. H. 5, I, ii, 287.
- Ungracious, *adj.* graceless, wicked. Tw. N. IV, i, 46; Ham. I, iii, 47.
- Ungravely, *adv.* without dignity or seriousness. Cor. II, iii, 222.
- Unhair, *v. t.* to strip the hair from. A. & C. II, v, 64.
- Unhaired, *adj.* unbearded. John, V, ii, 133.
- Unhandsome, *adj.* unbecoming. As, epil. 2; 1 H. 4, I, iii, 44. Ungenerous. Oth. III, iv, 152.
- Unhappied, *p. p.* rendered unhappy. R. 2, III, i, 10.

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- Unhappily, *adv.* unluckily, unfortunately. Ham. IV, v, 13; Lear, I, ii, 138; H. 8, I, iv, 89.
- Unhappiness, *sb.* mischievousness, capacity for evil. R. 3, I, ii, 25. Mischief. M. A. II, i, 312.
- Unhappy, *adj.* mischievous, unlucky. A. W. IV, v, 56; Cym. V, v, 153; Lucr. 1565.
- Unharden'd, *adj.* soft, impressionable. M. N's D. I, i, 35.
- Unhatched, *p. p.* undisclosed. Oth. III, iv, 142. Unhacked. Tw. N. III, iv, 224.
- Unheart, *v. t.* to dishearten. Cor. V, i, 49.
- Unheedy, *adj.* inconsiderate. M. N's D. I, i, 237.
- Unhelpful, *adj.* unavailing. 2 H. 6, III, i, 218.
- Unhoused, *adj.* without household cares, undomesticated. Oth. I, ii, 26.
- Unhouseled, *p. p.* without having received the sacrament. Ham. I, v, 77.
- Unhurtful, *adj.* harmless. M. for M. III, ii, 155.
- Unimproved, *p. p.* unproved. Ham. I, i, 96.
- Unintelligent, *adj.* not being aware. W. T. I, i, 14.
- Union, *sb.* a large pearl. Ham. V, ii, 264.
- Unjointed, *adj.* disjointed, incoherent. 1 H. 4, I, iii, 65.
- Unjust, *adj.* dishonest. W. T. IV, iv, 664; 1 H. 4, IV, ii, 27.
- Unjustly, *adv.* dishonestly, unfairly. A. W. IV, ii, 76.
- Unkennel, *v. r.* to disclose. Ham. III, ii, 79.
- Unkind, *adj.* unnatural. Lear, I, i, 260, III, iv, 70; As, II, vii, 175; 1 H. 6, IV, i, 193; childless, V. and A. 204.
- Unkinged, *p. p.* deprived of royalty, dethroned. R. 2, IV, i, 220, V, v, 37.
- Unkinglike, *adj.* unkingly. Cym. III, v, 7.
- Unkiss, *v. t.* to undo by a kiss. R. 2, V, i, 74.
- Unknit, *v. t.* to untie. 1 H. 4, V, i, 15; Cor. IV, ii, 31.
- Unlace, *v. t.* to undo. Oth. II, iii, 186.
- Unlike, *adj.* unlikely. M. for M. V, i, 52; Cor. III, i, 48; Cym. V, v, 354.
- Unlived, *p. p.* deprived of life, dead. Lucr. 1754.
- Unlooked, *adj.* unexpected. R. 3, I, iii, 214. Unlooked for = overlooked, neglected. Sonn. xxv, 4.
- Unlustrous, *adj.* dim, wanting lustre. Cym. I, vi, 108.
- Unmanned, *adj.* untamed, untrained, used of a falcon. R. & J. III, ii, 14.
- Unmastered, *adj.* unrestrained. Ham. I, iii, 32.
- Unmeasurable, *adj.* immeasurable. M. W. II, i, 92; Tim. IV, iii, 177.
- Unmeet, *adj.* unfit. M. A. IV, i, 182.
- Unmeritable, *adj.* devoid of merit, undeserving. R. 3, III, vii, 155; J. C. IV, i, 12.
- Unmeriting, *adj.* undeserving. Cor. II, i, 39.
- Unmuzzled, *adj.* unrestrained. Tw. N. III, i, 116.
- Unnerved, *adj.* strengthless. Ham. II, ii, 468.
- Unnoble, *adj.* ignoble. A. & C. III, ii, 50.
- Unnoted, *adj.* imperceptible, unnoticeable. Tim. III, v, 21.
- Unnumbered, *adj.* innumerable. J. C. III, i, 63; Lear, IV, vi, 21.
- Unowned, *adj.* unowned, having no owner. John, IV, iii, 147.
- Unparagoned, *adj.* matchless. Cym. I, iv, 76, II, ii, 17.
- Unpartial, *adj.* impartial. H. 8, II, ii, 104.
- Unpathed, *adj.* trackless. W. T. IV, iv, 559.
- Unpaved, *adj.* without stones. Cym. II, iii, 31.
- Unpay, *v. t.* to do away by payment. 2 H. 4, II, i, 115.
- Unpeaceable, *adj.* quarrelsome. Tim. I, i, 272.
- Unperfect, *adj.* imperfect. Sonn. xxiii, 1.
- Unperfectness, *sb.* imperfection. Oth. II, iii, 287.
- Unpinked, *adj.* not pinked or pierced with eyelet holes. T. of S. IV, i, 117.

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- Unpitied, *adj.* unmerciful. M. for M. IV, ii, 11.
- Unplausible, *adj.* unapplauding, disproving. T. & C. III, iii, 43.
- Unpoliced, *adj.* devoid of policy or foresight. A. & C. V, ii, 306.
- Unpossessing, *adj.* without the right of possessing. Lear, II, i, 67.
- Impossible, *adj.* impossible. R. 2, II, ii, 126.
- Unpregnant, *adj.* unable to conceive, having no sense or understanding, ineffectual. M. for M. IV, iv, 18; Ham. II, ii, 562.
- Unprevailing, *adj.* unavailing. Ham. I, ii, 107.
- Unprizable, *adj.* invaluable. Cym. I, iv, 86. Valueless. Tw. N. V, i, 49.
- Unprized, *adj.* priceless. Lear, I, i, 259.
- Unprofitd, *adj.* profitless. Tw. N. I, iv, 21.
- Unproper, *adj.* not one's own, common. Oth. IV, i, 68.
- Unproperly, *adv.* improperly. Cor. V, iii, 54.
- Unproportioned, *adj.* unsuitable, not in harmony with the occasion. Ham. I, iii, 60.
- Unprovide, *v. t.* to unfurnish, make unprepared. Oth. IV, i, 201.
- Unprovided, *p. p.* spiritually unprepared. H. 5, IV, i, 172. Unfurnished. Per. II, i, 158.
- Unprovident, *adj.* improvident. Sonn. x, 2.
- Unqualified, *adj.* deprived of one's faculties. A. & C. III, ii, 44.
- Unquestionable, *adj.* averse to conversation. As, III, ii, 347.
- Unquiet, *sb.* disquiet. Per. prol. II, 31. *adj.* restless. M. of V. III, ii, 308.
- Unquietness, *sb.* disquiet, disturbance. M. A. I, iii, 41; Oth. III, iv, 134.
- Unraised, *adj.* depressed, not elevated. H. 5, prol. 9.
- Unraked, *adj.* not raked together, not made up for the night. M. W. V, v, 42.
- Unready, *adj.* undressed. 1 H. 6, II, i 39. 40.
- Unrecalling, *adj.* past recall. Lucr. 993.
- Unreclaimed, *adj.* untamed. Ham. II, i, 34.
- Unreconcilable, *adj.* irreconcilable. A. & C. V, i, 47.
- Unrecuring, *adj.* incurable. T. A. III, i, 90.
- Unremoveable, *adj.* irremoveable. Lear, II, iv, 91.
- Unremoveably, *adv.* irremoveably. Tim. V, i, 222.
- Unretrievable, *adj.* not to be reprieved. John, V, vii, 48.
- Unresisted, *adj.* irresistible. Lucr. 282.
- Unrespected, *adj.* unregarded. Sonn. xliii, 2, liv, 10.
- Unrespective, *adj.* careless, heedless. R. 3, IV, ii, 29. An "unrespective sieve" or voider is one into which things are carelessly thrown. T. & C. II, ii, 71.
- Unrest, *sb.* disquiet. R. 2, II, iv, 22; R. 3, IV, iv, 29; Lucr. 1725.
- Unreverend, *adj.* irreverent. Two G. II, vi, 14; M. for M. V, i, 303; John, I, i, 227.
- Unreverent, *adj.* irreverent. T. of S. III, ii, 108; R. 2, II, i, 123.
- Unrightful, *adj.* illegitimate. R. 2, V, i, 63.
- Unrolled, *p. p.* struck off the roll. W. T. IV, iii, 117.
- Unroosted, *p. p.* driven from the roost, henpecked. W. T. II, iii, 74.
- Unroot, *v. t.* to uproot. A. W. V, i, 6.
- Unrough, *adj.* beardless. Mac. V, ii, 10.
- Unsatiate, *adj.* insatiate. R. 3, III, v, 87.
- Unscanned, *adj.* unobservant, inconsiderate. Cor. III, i, 313.
- Unseam, *v. t.* to rip open. Mac. I, ii, 22.
- Unseasonable, *adj.* not in season. Lucr. 581.
- Unseasoned, *adj.* unseasonable. 2 H. 4, III, i, 105. Untrained. A. W. I, i, 64.
- Unsecret, *adj.* wanting in secrecy, or reticence. T. & C. III, ii, 122.
- Unseeming, *pr. p.* not seeming. L. L. L. II, i, 155.

GLOSSARY

- Unseminared, *p. p.* deprived of seed or virility. A. & C. I, v, 11.
- Unseparable, *adj.* inseparable. Cor. IV, iv, 16.
- Unset, *p. p.* unplanted. Sonn. xvi, 6.
- Unsevered, *adj.* inseparable. Cor. III, ii, 42.
- Unshaked, *p. p.* unshaken. J. C. III, i, 70; Cym. II, i, 61.
- Unshape, *v. t.* to disorder, derange. M. for M. IV, iv, 18.
- Unshaped, *adj.* without form, artless. Ham. IV, v, 8.
- Unshapen, *adj.* misshapen. R. 3, I, ii, 250.
- Unshunnable, *adj.* inevitable. Oth. III, iii, 279.
- Unshunned, *adj.* inevitable. M. for M, III, ii, 56.
- Unsifted, *p. p.* untried, inexperienced. Ham. I, iii, 102.
- Unsisting, *adj.* unresting. M. for M. IV, ii, 85. A doubtful word.
- Unsmirched, *adj.* unsoiled. Ham. IV, v, 116.
- Unsorted, *adj.* unsuitable. 1 H. 4, II, iii, 11.
- Unsphere, *v. t.* to remove from its orbit. W. T. I, ii, 48.
- Unspoke, *p. p.* unspoken. Lear, I, i, 236.
- Unsquared, *p. p.* inharmonious, rough. T. & C. I, iii, 159.
- Unstanchd, *p. p.* that cannot hold water. Tp. I, i, 45. Unquenchable. 3 H. 6, II, vi, 83.
- Unstate, *v. t.* to deprive of dignity. Lear, I, ii, 95; A. & C. III, xiii, 30.
- Unsubstantial, *adj.* insubstantial, immaterial. R. & J. V, iii, 103; Lear, IV, i, 7.
- Unsure, *adj.* insecure, unsafe. 2 H. 4, I, iii, 89; Ham. IV, iv, 151. Uncertain. John, III, i, 283; Oth. III, iii, 51; Mac. V, iv, 19.
- Unsured, *p. p.* rendered insecure. John, II, i, 471.
- Unswayed, *p. p.* deprived of self control. Sonn. cxli, 11.
- Unswear, *v. t.* to recant, retract. John, III, i, 245; Oth. IV, i, 31.
- Untainted, *p. p.* unblemished. Sonn. xix, 11. Not stained by any charge of crime. R. 3, III, vi, 9.
- Untangle, *v. t.* to disentangle, unravel. Tw. N. II, ii, 38; R. & J. I, iv, 91.
- Untaught, *adj.* rude, unmannerly. M. for M. II, iv, 29; 1 H. 4, I, iii, 43; R. & J. V, iii, 213.
- Untempering, *adj.* incapable of exercising any softening influence. H. 5, V, ii, 221.
- Untent, *v. t.* to bring out of a tent. T. & C. II, iii, 163.
- Untented, *adj.* that cannot be tented or probed, incurable. Lear, I, iv, 300.
- Unthink, *v. t.* to recant in thought. H. 8, II, iv, 104.
- Unthread, *v. t.* to withdraw the thread from. John, V, iv, 11.
- Unthrif, *sb.* a prodigal, spendthrift. Sonn. ix, 9, xiii, 13; R. 2, II, iii, 122. *adj.* prodigal, good for nothing. Tim. IV, iii, 309; M. of V. V, i, 16.
- Unthrifty, *adj.* good for nothing. M. of V. I, iii, 171; R. 2, V, iii, 1.
- Untie, *v. t.* to solve. Cym. V, iv, 147. To dissolve, break. Tp. V, i, 253.
- Untirable, *adj.* indefatigable. Tim. I, i, 11.
- Untoward, *adj.* refractory, unmannerly. T. of S. IV, v, 78; John, I, i, 243.
- Untraded, *adj.* unhackneyed. T. & C. IV, v, 178.
- Unthead, *v. t.* to retrace. M. of V, II, vi, 10; John, V, iv, 52; V. & A. 908.
- Untreasured, *p. p.* robbed, deprived as of a treasure. As, II, ii, 7.
- Untried, *p. p.* unexamined. W. T. IV, i, 6.
- Untrimmed, *p. p.* with hair dishevelled or hanging loose, as was the custom with brides. John, III, i, 209.
- Untrod, *adj.* untrodden, pathless. J. C. III, i, 137.
- Untrussing, *sb.* unfastening the points of one's dress. M. for M. III, ii, 168.
- Untruth, *sb.* disloyalty. R. 2, II, ii, 101. Cf. T. & C. V, ii, 177.
- Untucked, *p. p.* dishevelled. Comp. 31.

GLOSSARY

- Unvalued, *adj.* inestimable. R. 3, I, iv, 27.
- Unwares, *adv.* unintentionally. 3 H. 6, II, v, 62.
- Unwarily, *adv.* unexpectedly, at unawares John, V, vii, 63.
- Unweighed, *adj.* inconsiderate, reckless. M. W. II, i, 18.
- Unweighing, *adj.* thoughtless. M. for M. III, ii, 130.
- Unwitted, *p. p.* deprived of intelligence. Oth. II, iii, 174.
- Unworthy, *adj.* undeserved. R. 3, I, ii, 88.
- Unyoke, *v. i.* to put off the yoke, as at the end of a day's work. Ham. V, i, 52.
- v. t.* to disjoin. John, III, i, 241.
- Unyoked, *adj.* uncontrolled, licentious. 1 H. 4, I, ii, 189.
- Up, *adv.* up in arms. 1 H. 4, III, ii, 120; 2 H. 4, I, i, 189; R. 3, IV, iv, 530; 2 H. 6, IV, ii, 2. Out of bed. R. & J. III, v, 66. In office. Cor. III, i, 109.
- Up and down, *adv.* altogether. T. A. V, ii, 107.
- Up-cast, *sb.* the final throw at the game of bowls. Cym. II, i, 2.
- Up-fill, *v. t.* to fill up. R. & J. II, iii, 7.
- Upward, *p. p.* hoarded, stored up. Ham. I, i, 136.
- Up-locked, *p. p.* locked up. Sonn. lii, 2.
- Upmost, *adj.* uppermost, topmost. J. C. II, i, 24.
- Up-pricked, *p. p.* pricked up. V. & A. 271.
- Upright, *adv.* upward, straight up. Lear, IV, vi, 27; 2 H. 6, III, i, 365.
- Uprise, *sb.* the rising of the sun. T. A. III, i, 159; A. & C. IV, xii, 38.
- Uprising, *sb.* ascent. I. L. L. IV, i, 2.
- Uproar, *v. t.* to throw into confusion. Mac. IV, iii, 99.
- Upshoot, *sb.* the decisive shot. L. L. L. IV, i, 129.
- Up-spring, *sb.* a boisterous bacchanalian dance. Used adjectively. Ham. I, iv, 9.
- Up-staring, *p. p.* standing on end. Tp. I, ii, 213.
- Up-swarmed, *p. p.* raised in swarms. 2 H. 4, IV, ii, 30.
- Up-till, *prep.* up to, against. Pass. P. 382.
- Upward, *adv.* upwards. H. 8, II, iv, 36.
- sb.* top. Lear, V, iii, 136.
- Urchin, *sb.* a hedgehog. Tp. I, ii, 326; T. A. II, iii, 101. A goblin. M. W. IV, iv, 48.
- Urchin-shows, *sb.* apparitions of urchins or goblins. Tp. II, ii, 5.
- Urchin-snouted, *adj.* with a snout like an urchin or hedgehog. V. & A. 1105.
- Urge, *v. t.* to worry, exasperate. J. C. IV, iii, 35.
- Usance, *sb.* interest. M. of V. I, iii, 40, 103, 136.
- Use, *sb.* Interest. M. for M. I, i, 41; M. A. II, i, 249; Sonn. vi, 5; Tw. N. III, i, 48; H. 8, III, ii, 420. Need. Tim. II, i, 20. Habit. Ham. III, iv, 168; Sonn. lxxviii, 3. *v. r.* to behave oneself. H. S. III, i, 176. To be accustomed. J. C. I, ii, 259; cf. I have used it = it has been my custom. Lear, I, iv, 170. "In use" = in trust, not in absolute possession. M. of V. IV, i, 378; A. & C. I, iii, 44.
- Uses, *sb.* manners, usages. Ham. I, ii, 134.
- Usuring, *adj.* taking usury, usurious. Tim. III, v, 110, IV, iii, 509.
- Utis, *sb.* boisterous merriment, outcry. 2 H. 4, II, iv, 19. See note.
- Utter, *v. t.* to put into circulation. W. T. IV, iv, 317; R. & J. V, i, 67.
- Utterance, *sb.* "To the utterance" = (Fr. *à l'outrance*), to the last extremity. Mac. III, i, 71. "At utterance" = at all hazards. Cym. III, i, 71.
- VACANCY, *sb.* leisure. A. & C. I, iv, 26.
- Vade, *v. i.* to fade. Pass. P. x, 1, 2, xiii, 2, 6, 8; Sonn. liv, 14; R. 2, II, i, 2, 20 (Quarto reading).
- Vagrom, blunder for "vagrant." M. A. III, iii, 23.
- Vail, *sb.* the setting or going down of the sun. T. & C. V, viii, 7; *v. t.* to let fall, lower. M. of V. I, i, 28; T. of S. V,

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- ii, 176; M. for M. V, i, 20; 1 H. 6, V, iii, 25; Ham. I, ii, 70; L. L. L. V, ii, 297; 2 H. 4, I, i, 129; Cor. III, i, 98; V. & A. 314, 956. *v. i.* to bow. Per. IV, prol. 29.
- Vails, *sb.* profits or perquisites received by servants. Per. II, i, 148.
- Vain, *adj.* "for vain" = to no purpose. M. for M, II, iv, 12.
- Vainly, *adv.* erroneously. 2 H. 4, IV, v, 239.
- Vainness, *sb.* boastfulness. Tw. N. III, iv, 339. Vanity. H. 5, V, chor. 20.
- Valance, *sb.* fringes. T. of S. II, i, 346.
- Valanced, *p. p.* fringed (with a beard). Ham. II, ii, 418.
- Valiantness, *sb.* bravely. Cor. III, ii, 129.
- Validity, *sb.* strength, efficacy. Ham. III, ii, 184. Value. A. W. V, iii, 190; Tw. N. I, i, 12; R. & J. III, iii, 33; Lear, I, i, 80.
- Valued, *v. t.* to be worth. H. 8, II, iii, 52.
- Valued, *p. p.* "the valued file" is the catalogue in which the items are distinguished according to their worth, a price list. Mac. III, i, 94.
- Van, *sb.* the vanguard, first line of battle. A. & C. IV, vi, 9.
- Vanish, *v. i.* to issue forth. R. & J. III, iii, 10.
- Vantage, *sb.* advantage, profit. John, II, i, 550; Lear, II, ii, 166; Cor. I, i, 158. Opportunity, occasion. M. W. IV, vi, 43; M. of V. III, ii, 175; Mac. I, ii, 31; Cym. I, iii, 54; Cor. V, vi, 54. "Of vantage," from an advantageous position. Ham. III, iii, 33. "To the vantage," to boot, into the bargain. Oth. IV, iii, 82. Superiority. M. N's D. I, i, 102; H. 5, III, vi, 139, IV, i, 276; 2 H. 4, II, iii, 53.
- Vanbrace, *sb.* armour for the forearm (Fr. *avantbras*). T. & C. I, iii, 297.
- Vara, *adv.* very. L. L. L. V, ii, 487.
- Variance, *sb.* quarrel. A. & C. II, vi, 125.
- Varlet, *sb.* a servant. H. 5, IV, ii, 2; T. & C. I, i, 1. Used as a term of reproach, like knave. Tp. IV, i, 170; M. A. IV, ii, 67.
- Varletry, *sb.* rabble. A. & C. V, ii, 56.
- Varnished, *p. p.* painted. M. of V. II, v, 32.
- Vary, *sb.* variation, caprice. I ear, II, ii, 74.
- Vassalage, *sb.* vassals, subjects. T. & C. III, ii, 37.
- Vast, *adj.* waste, desolate, and in a secondary sense limitless. R. 3, I, iv, 39; T. A. IV, i, 54, V, ii, 36; John, IV, iii, 152. *sb.* a boundless ocean. W. T. I, i, 28; Per. III, i, 1. "Vast of night" is the desolate and dark period of night, when no living thing can be seen. Tp. I, ii, 327; Ham. I, ii, 198.
- Vastidity, *sb.* vastness, immensity. M. for M. III, i, 70.
- Vastly, *adv.* desolately, like a waste. Lucr. 1740.
- Vasty, *adj.* vast, boundless. M. of V. II, vii, 41; 1 H. 4, III, i, 53.
- Vaultages, *sb.* vaults, caverns. H. 5, II, iv, 124.
- Vaulty, *adj.* arched, vaulted. John, III, iv, 30, V, ii, 52; R. & J. III, v, 22.
- Vaunt, *sb.* the van, first beginning. T. & C. prol. 27.
- Vaunt-couriers. *sb.* fore-runners, heralds. Lear, III, ii, 5.
- Vaunter, *sb.* a boaster. T. A. V, iii, 113.
- Vaward, *sb.* the vanguard. H. 6, I, i, 132; H. 5, IV, iii, 130; Cor. I, vi, 53. The forepart. M. N's D. IV, i, 102; 2 H. 4, I, ii, 166.
- Vegetives, *sb.* vegetables, plants. Per. III, ii, 36.
- Velure, *sb.* velvet. T. of S. III, ii, 57.
- Velvet-guards, *sb.* velvet trimmings, applied metaphorically to the persons who wear them. 1 H. 4, III, i, 257.
- Veney, or Venue, *sb.* a bout or turn at fencing, a hit. M. W. I, i, 259. Used figuratively. L. L. L. V, i, 52.
- Venge, *v. t.* to avenge. R. 2, I, ii, 36; Lear, IV, ii, 80.
- Vengeance, *sb.* mischief. As, IV, iii, 48; T. A. II, iii, 113. Used adverbially. Cor. II, ii, 5.
- Vengeful, *adj.* revengeful, vindictive. 2 H. 6, III, ii, 198; T. A. V, ii, 51; Sonn. xcix, 13.

GLOSSARY

- Venom**, used adjectively, venomous, pernicious. C. of E. V, i, 69; 3 H. 6, II, ii, 138; R. 3, I, iii, 291; Lucr. 850.
- Venomed**, *p. p.* poisonous. R. 3, I, ii, 20; Tim, IV, iii, 181.
- Venomous**, *adj.* "venomous wights" are those filled with venom and spite. T. & C. IV, ii, 12.
- Vent**, *sb.* a discharge. A. & C. V, ii, 346. "Full of vent," like wine, full of working, effervescent, opposed to "mulled." Cor. IV, v, 223. It is also explained as a hunting term of dogs full of the scent of the game and eager for pursuit. *v. t.* to dispose of, work off. Cor. I, i, 223.
- Ventages**, *sb.* apertures. Ham. III, ii, 348.
- Ventricle**, *sb.* a cavity. The old anatomists divided the brain into three ventricles, in the hindmost of which, the cerebellum, they placed memory. L. L. L. IV, ii, 66.
- Venue**, *sb.* a thrust in fencing. L. L. L. V, i, 52.
- Verbal**, *adj.* wordy. Cym. II, iii, 106.
- Verbatim**, *adj.* by word of mouth. 1 H. 6, III, i, 113.
- Verdict** *sb.* unanimous decision. Cor. I, i, 10.
- Verge**, *sb.* compass. R. 2, II, i, 102; R. 3, IV, i, 59.
- Verified**, *p. p.* perhaps blunder for "certified." M. A. V, i, 207. Supported by true testimony. Cor. V, ii, 17.
- Veronesa**, a ship of Verona. Oth. II, i, 26.
- Versal**, blunder for "universal." R. & J. II, iv, 200.
- Verse**, *v. t.* "Versing love" = making love in verse. M. N's D. II, i, 67.
- Very**, *adj.* true. Two G. III, ii, 41; M. of V. III, ii, 225; R. & J. III, i, 107.
- Vessel**, *sb.* used in scriptural sense for "body." L. L. L. I, i, 253-256 *n.*; Per. IV, iv, 30.
- Via!** *int.* away with you, get forward; on! M. W. II, ii, 137; M. of V. II, ii, 9.
- Viand**, *sb.* food, victuals. Cor. I, i, 98.
- Vice**, *sb.* the buffoon in the old morality plays. Tw. N. IV, ii, 124; R. 3, III, i, 82; Ham. III, iv, 98; 1 H. 4, II, iv, 130; 2 H. 4, III, ii, 310. *v. t.* to screw. W. T. I, ii, 416. Grip, clutch. 2 H. 4, II, i, 21.
- Vicious**, *adj.* blameable, wrong. Oth. III, iii, 149; Cym. V, v, 65.
- Victual**, *sb.* victuals. M. A. I, i, 41.
- Vie**, *v. t.* to stake at cards, hence, to challenge, contend with. A. & C. V, ii, 98; T. of S. II, i, 301.
- Viewless**, *adj.* invisible. M. for M. III, i, 125.
- Vigitant**, blunder for "vigilant." M. A. III, iii, 87.
- Villagery**, *sb.* village population, peasantry. M. N's D. II, i, 35.
- Villain**, *sb.* a bondman, serf. As, I, i, 51; Lear, III, vii, 76; Lucr. 1338. Used in familiar addresses, without any opprobrious sense, like "rogue." W. T. I, ii, 136; Tw. N. II, v, 11; T. & C. III, ii, 32; T. A. V, i, 33.
- Villain-like**, *adv.* villanously. Lear, V, iii, 99.
- Villanous**, *adv.* villanously. Tp. IV, i, 248.
- Villany**, *sb.* mischief. M. W. II, i, 86; T. of S. IV, iii, 141.
- Villiago**, Ital. *vigliàcco*, a base coward. 2 H. 6, IV, viii, 45.
- Vindicative**, *adj.* vindictive. T. & C. IV, v, 107.
- Vinewedst**, *adj.* mouldiest. T. & C. II, i, 14. *See note.*
- Viol**, *sb.* a six-stringed guitar. R. 2, I, iii, 162.
- Viol-de-gamboys**, *sb.* a base viol or violoncello. Tw. N. I, iii, 23.
- Violent**, *v. i.* to act violently, rage. T. & C. IV, iv, 4.
- Virgin**, *v. t.* "to virgin it" is to play the virgin, remain a virgin. Cor. V, iii, 48.
- Virginal**, *adj.* maidenly, innocent. 2 H. 6, V, ii, 52; Cor. V, ii, 41.
- Virginaling**, *pr. p.* playing with the fingers as upon the virginals. W. T. I, ii, 125.

GLOSSARY

- Virtue**, *sb.* valour, courage. Lear, V, iii, 104; Cor. I, i, 38. Essence, essential quality. Tp. I, ii, 27; M. N's D. IV, i, 166; Tim. III, v, 8.
- Virtuous**, *adj.* efficacious, powerful. Oth. III, iv, 112. Essential. M. N's D. III, ii, 367; 2 H. 4, IV, v, 76. Virtuous qualities = qualities of good breeding. A. W. I, i, 37. "Virtuous season" = benignant influence. M. for M. II, ii, 168.
- Visage**, *sb.* outward form, semblance. Oth. I, i, 50.
- Visited**, *p. p.* attacked by the plague. L. L. L. V, ii, 422.
- Visitings**, *sb.* attacks. Mac. I, v, 42.
- Visor**, *sb.* a mask. M. A. II, i, 84; L. L. L. V, ii, 227.
- Vizaments**, *sb.* advisements, *i. e.* deliberations, in Sir Hugh Evans's language. M. W. I, i, 35.
- Vizard**, *sb.* a mask. R. 3, II, ii, 28; Mac. III, ii, 34; 1 H. 4, II, ii, 49.
- Vizarded**, *p. p.* masked, disguised. M. W. IV, vi, 40; T. & C. I, iii, 83.
- Vizard-like**, *adj.* like a mask. 3 H. 6, I, iv, 116.
- Voice**, *sb.* vote. As, II, iv, 82; Tim. III, v, 1; Ham. V, ii, 384; R. 3, III, ii, 53; Cor. II, ii, 138, 185. Approval. A. W. II, iii, 52; M. N's D. I, i, 54; Ham. I, iii, 23; T. & C. I, iii, 382. Rumour. H. 8, IV, ii, 11. *v. t.* to vote, nominate. Cor. II, iii, 231. To proclaim. Tim. IV, iii, 81.
- Void**, *v. t.* to avoid. Cor. IV, v, 82. To quit. H. 5, IV, vii, 56. To emit, vomit. M. of V. I, iii, 112; H. 5, III, v, 52; Tim. I, ii, 132.
- Voiding-lobby**, *sb.* an ante-room into which the apartments of a mansion as it were emptied themselves. 2 H. 6, IV, i, 61.
- Volable**, *adj.* quick-witted. L. L. L. III, i, 61.
- Volley**, *v. t.* to discharge, utter with violence. A. & C. II, vii, 110; V. & A. 921.
- Volquessen**, *sb.* Vexin. John, II, i, 527.
- Voluntary**, *sb.* a volunteer. John, II, i, 67; T. & C. II, i, 94.
- Votâress**, *sb.* a female votary. M. N's D. II, i, 123; Per. IV, prol. 4.
- Votarist**, *sb.* a votary. M. for M. I, iv, 5; Oth. IV, ii, 188.
- Vouch**, *sb.* testimony, guarantee. M. for M. II, iv, 156; Cor. II, iii, 114; Oth. II, i, 146. *v. i.* to assert, solemnly affirm, warrant. Tp. II, i, 57; Mac. III, iv, 34; Oth. I, iii, 103; M. for M. V, i, 148.
- Vouchsafe**, *v. t.* to deign to accept. J. C. II, i, 313.
- Vowed**, *p. p.* sworn. M. for M. V, i, 207; L. L. L. V, ii, 356.
- Vow-fellow**, *sb.* one bound by the same vow. L. L. L. II, i, 38.
- Voyage**, *sb.* enterprise. M. W. II, i, 163; Tw. N. III, i, 74.
- Vulgar**, *adj.* common, ordinary. Tw. N. III, i, 121; Ham. I, ii, 99; I, iii, 61. Public. A. & C. III, xiii, 119; Sonn. cxii, 2. Common to all. John, II, i, 387; Lear, IV, vi, 212; Ham. I, iii, 61. "The vulgar heart" = the heart of the people. 2 H. 4, I, iii, 90. "A vulgar station" = a standing place in the crowd. Cor. II, i, 205. *sb.* the common people. H. 5, IV, vii, 74; J. C. I, i, 71. The common tongue. As, V, i, 44.
- Vulgarly**, *adv.* publicly. M. for M. V, i, 160.
- Vulture**, *adj.* greedy. Lucr. 556; V. & A. 551.
- WAFT**, *v. t.* to beckon. M. of V. V, i, 11; C. of E. II, ii, 108. To turn. W. T. I, ii, 372. To convey. John, II, i, 73; 2 H. 6, IV, i, 114.
- Waftage**, *sb.* conveyance by water. C. of E. IV, i, 96; T. & C. III, ii, 10.
- Wafture**, *sb.* the gesture of waving. J. C. II, i, 246.
- Wag**, *v. i.* and *v. t.* to move, stir. R. 3, III, v, 7. To move to and fro. Ham. III, iv, 39, V, i, 261; M. of V. IV, i, 76. To go one's way. M. W. I, iii, 6; M. A. V, i, 16. To wag beards = to talk. 2 H. 4, V, iii, 34.
- Wage**, *v. t.* to stake. Lear, I, i, 155;

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- Cym. I, iv, 127. To venture, hazard. 1 H. 4, IV, iv, 20; Oth. I, iii, 30. To remunerate. Cor. V, vi, 40. *v. i.* to contend. Lear, II, iv, 208. To be on an equality. A. & C. V, i, 31; Per. IV, ii, 30.
- Wagging, *sb.* wagging, shaking. M. A. II, i, 99.
- Waggon, *sb.* chariot. W. T. IV, iv, 118; R. & J. I, iv, 59.
- Waggoner, *sb.* charioteer. R. & J. I, iv, 64, III, ii, 2.
- Wailful, *adj.* doleful. Two G. III, ii, 69.
- Wainropes, *sb.* waggon-ropes. Tw. N. III, ii, 56.
- Waist, *sb.* the part of a ship between the quarter-deck and fore-castle. Tp. I, ii, 197.
- Wake, *sb.* waking. 1 H. 4, III, i, 218; Lear, I, ii, 15, III, ii, 34. *v. i.* to keep late revels. Ham. I, iv, 8; Sonn. lxi, 13.
- Wakes, *sb.* feasts, late revels. L. L. L. V, ii, 318; W. T. IV, iii, 97; Lear, III, vi, 73.
- Walk, *sb.* haunt. Sonn. lxxxix, 9.
- Wallet, *sb.* a bag, knapsack. Tp. III, iii, 46; T. & C. III, iii, 145.
- Wall-eyed, *adj.* fierce-eyed; properly used of eyes in which the iris is white or wanting in colour. John, IV, iii, 49; T. A. V, i, 44.
- Wall-newt, *sb.* a lizard. Lear, III, iv, 128.
- Wan, *v. i.* to turn pale. Ham. II, ii, 547.
- Wanion, *sb.* "with a wanion" = with a vengeance. Per. II, i, 17.
- Wanting, *pr. p.* deficient in, unskilled in. R. 2, III, iii, 179.
- Wanton, *sb.* one brought up in luxury, an effeminate person. John, V, i, 70; Ham. V, ii, 291. *v. i.* to play, dally. W. T. II, i, 18; V. & A. 106.
- Wantonly, *adv.* playfully, sportively. Sonn. liv, 7.
- Wantonness, *sb.* sport, frivolity. John, IV, i, 16; T. & C. III, iii, 137. Lasciviousness. M. W. IV, ii, 186. Affection. Ham. III, i, 145.
- Want-wit, *sb.* an idiot. M. of V. I, i, 6.
- Wappened, *p. p.* worn out, stale. Tim. IV, iii, 38.
- Ward, *sb.* guardianship. A. W. I, i, 5. Defence. L. L. L. III, i, 125. Guard in fencing, posture of defence. Tp. I, ii, 471; 1 H. 4, II, iv, 188; T. & C. I, ii, 251. Prison, custody. 2 H. 6, V, i, 112. A cell. Ham. II, ii, 245. A bolt. Tim. III, iii, 37; Lucr. 303. *v. t.* to guard. R. 3, V, iii, 254; T. & C. I, ii, 259.
- Warden, *sb.* a large baking pear. W. T. IV, iii, 44.
- Warder, *sb.* a guard. Mac. I, vii, 65; IV, i, 56. A truncheon. R. 2, I, iii, 118; 2 H. 4, IV, i, 125.
- 'Ware, beware. L. L. L. V, ii, 43; T. & C. V, vii, 12.
- Ware, *adj.* aware. As, II, iv, 53; R. & J. I, i, 122.
- Warm. Keep oneself warm. See M. A. I, i, 57; T. of S. II, i, 258.
- War-man, *sb.* warrior. L. L. L. V, ii, 652.
- War-marked, *adj.* bearing the marks of war. A. & C. III, vii, 44.
- Warn, *v. t.* to summon. John, II, i, 201; R. & J. V, iii, 206; J. C. V, i, 5. "God warn us" = God forbid. As, IV, i, 68.
- Warp, *v. t.* to change, turn, distort. As, II, vii, 187; A. W. V, iii, 49; Lear, III, vi, 52.
- Warrant, *v. t.* to guarantee, attest. M. A. IV, i, 166; Cor. II, i, 131. To secure. M. for M. IV, ii, 161; C. of E. IV, i, 3. "Lord warrant us!" = Lord protect us! As, III, iii, 4.
- Warranted, *p. p.* "Upon a warranted need" = upon an occasion which required a warrant or guarantee. M. for M. III, ii, 133.
- Warrantize, *sb.* security, guarantee. 1 H. 6, I, iii, 13; Sonn. cl, 7.
- Warranty, *sb.* authorization, warrant, permission. M. of V. I, i, 132; Ham. V, i, 221; Oth. V, ii, 63.
- Warrener, *sb.* the keeper of a warren, a game-keeper. M. W. I, iv, 25.
- Wash, *sb.* used of the sea. Ham. III, ii, 151. Hog wash. R. 3, V, ii, 9.

GLOSSARY

- Washford, Wexford. 1 H. 6, IV, vii, 63.
- Waspish, *adj.* snappish, petulant. As, IV, iii, 9; T. of S. II, i, 211; J. C. IV, iii, 50.
- Waspish-headed, *adj.* irritable, petulant. Tp. IV, i, 99.
- Wassail, *sb.* a drinking bout, carousing. L. L. L. V, ii, 318; Mac. I, vii, 64. Ham. I, iv, 9; A. & C. I, v, 56.
- Waste, *sb.* expense. A. & C. IV, i, 16. "In the way of waste" = for the purpose of ruining us. M. W. IV, ii, 189.
- Wat, a familiar name for a hare. V. & A. 697.
- Watch, *sb.* want of sleep, wakefulness. Ham. II, ii, 147. A watch candle which marked the hours. R. 3, V, iii, 63. A stated interval of time. R. 2, V, v, 52. Set the watch = mount guard. Oth. II, iii, 111. *v. t.* to keep from sleeping, and to so tame. T. of S. IV, i, 189; T. & C. III, ii, 42; Oth. III, iii, 23. *v. i.* to keep awake, sit up. R. 2, II, i, 77.
- Watch-case, *sb.* a sentry box. 2 H. 4, III, i, 17.
- Watching, *sb.* wakefulness. Mac. V, i, 10.
- Water, *sb.* lustre (of a diamond). Per. III, ii, 107; T. of A. I, i, 20.
- Waterfly, *sb.* busybody. Ham. V, ii, 83; T. & C. V, i, 31.
- Water-gall, *sb.* a secondary rainbow. Lucr. 1583.
- Waterish, *adj.* well-watered. Lear, I, i, 258. Watery. Oth. III, iii, 15.
- Water-rugs, *sb.* rough water-dogs. Mac. III, i, 93.
- Waters, *sb.* "for all waters" = ready for anything. Tw. N. IV, ii, 61. The origin of the expression is not certain.
- Water-work, *sb.* painting in water colour. 2 H. 4, II, i, 141.
- Watery, *adj.* watering, as with eager desire. T. & C. III, ii, 20.
- Wave, *v. t.* to beckon. Ham. I, iv, 61. *v. i.* to waver. Cor. II, ii, 16.
- Wawl, *v. i.* to cry as an infant. Lear, IV, vi, 181.
- Wax, *sb.* "a man of wax" is a man as perfect as if he had been modelled in wax. R. & J. I, iii, 77. In "a wide sea of wax," Tim I, i, 53, there is a reference to writing-tablets covered with wax. But *see* note. *v. i.* to grow. Cor. II, ii, 97; Ham. I, iii, 12.
- Waxen, grow. "Waxen in their mirth" = grow merrier and merrier. M. N's D. II, i, 56. *adj.* soft as wax, penetrable. R. 2, I, iii, 75. Perishable, easily effaced. H. 5, I, ii, 233.
- Way, *sb.* course of life or conduct, practice. Mac. V, iii, 22; H. 8, I, iii, 61; III, i, 157. Opinion, way of thinking. H. 8, V, i, 28.
- Ways, in the phrase, "come your ways" = come along. As, I, ii, 188; Ham. I, iii, 135.
- Weaken, *v. i.* to grow weak. Lear, I, iv, 227.
- Weal, *sb.* welfare, happiness. John, IV, ii, 65; Cor. I, i, 149; Ham. III, iii, 14. Commonwealth. Cor. II, iii, 178; Mac. III, iv, 76; V, ii, 27; Lear, I, iv, 209.
- Wealsmen, *sb.* commonwealth's men, statesmen. Cor. II, i, 50.
- Wealth, *sb.* welfare, prosperity. M. of V. V, i, 249; Ham. IV, iv, 27.
- Weaponed, *adj.* armed with a weapon. Oth. V, ii, 269.
- Wear, *sb.* fashion. M. for M. III, ii, 69; As, II, vii, 34; A. W. I, i, 192; W. T. IV, iv, 314. *v. i.* to be worn, be in fashion. A. W. I, i, 147. To wear out. 1 H. 4, II, iv, 390; V. & A. 506. To grow fitted by use like a garment. Tw. N. II, iv, 29. *v. t.* to fatigue, exhaust. As, II, iv, 35; A. W. V, i, 4.
- Weather, *sb.* "keeps the weather" = keeps on the windward side, has the advantage. T. & C. V, iii, 26.
- Weather-bitten, *adj.* corroded by the weather. W. T. V, ii, 54.
- Weather-fend, *v. t.* to protect from the weather. Tp. V, i, 10.
- Web and pin, *sb.* the disease of the eyes

GLOSSARY

- now called cataract. Lear, III, iv, 115; W. T. I, ii, 291.
- Wee, *adj.* very small, tiny. M. W. I, iv, 20.
- Weed, *sb.* a garment. M. N's D. II, i, 256; Cor. II, iii, 218; Lucr. 196; Sonn. ii, 4.
- Weeding, *sb.* weeds. L. L. L. I, i, 96.
- Week, *sb.* to be "in by the week" is a colloquial phrase for being a close prisoner. L. L. L. V, ii, 61.
- Ween, *v. i.* to suppose, imagine. 1 H. 6, II, v, 88; H. 8, V, i, 135.
- Weeping-ripe, *adj.* ready to weep. L. L. L. V, ii, 274; 3 H. 6, I, iv, 172.
- Weepings, *sb.* lamentations. C. of E. I, i, 71.
- Weet, *v. i.* to know. A. & C. I, i, 39.
- Weigh out = fully appreciate. H. 8, III, i, 88.
- Weird, *adj.* fatal, belonging to fate. The weird sisters are the Fates. Mac. I, iii, 32, v, 6; III, i, 2.
- Welkin, *sb.* the sky. Tp. I, ii, 4; Tw. N. II, iii, 56; V. & A. 921. Used adjectively, sky-blue. W. T. I, ii, 136.
- Well, *sb.* a spring of water. Sonn. cliv, 9; Pass. P. 281. *adj.* happy, at rest; an euphemism for dead. W. T. V, i, 30; A. & C. II, v, 33; R. & J. IV, v, 76, V, i, 17; Mac. IV, iii, 177.
- Well-a-day, *int.* alas! M. W. III, iii, 85; Tw. N. IV, ii, 116. Used substantively. Per. IV, iv, 49.
- Well-a-near, *int.* alas! like "well-a-day." Per. III, prol. 51.
- Well-breathed, *adj.* well exercised, in good training. V. & A. 678.
- Well-contented, *adj.* that which contents.
- Well desired, *adj.* much sought after, in great request. Oth. II, i, 202.
- Well-entered, *adj.* well initiated, well-trained. A. W. II, i, 6.
- Well-famed, *adj.* famous. T. & C. IV, v, 173.
- Well-favoured, *adj.* good-looking. Two G. II, i, 44; M. A. III, iii, 13.
- Well-foughten, *adj.* well fought. H. 5, IV, vi, 18.
- Well-found, *adj.* fortunately met with. Cor. II, ii, 42. Well-furnished, skilled. A. W. II, i, 101.
- Well-graced, *adj.* graceful. R. 2, V, ii, 24.
- Well-learned, *adj.* well instructed, versed in learning. R. 3, III, v, 100.
- Well-liking, *adj.* in good condition, plump. L. L. L. V, ii, 268.
- Well-painted, *adj.* cleverly simulated. Oth. IV, i, 254.
- Well seen, *adj.* well-skilled. T. of S. I, ii, 131.
- Well-took, *adj.* well taken. Ham. II, ii, 83.
- Welsh hook, *sb.* a hedging bill, with a curved blade and long handle. 1 H. 4, II, iv, 329.
- Wen, *sb.* a swollen excrescence. 2 H. 4, II, iii, 102.
- Wend, *v. i.* to go. C. of E. I, i, 158; M. N's D. III, ii, 372.
- Westward-ho! a cry of the watermen on the Thames. Tw. N. III, i, 131.
- Wezand, *sb.* the windpipe. Tp. III, ii, 87.
- Wharf, *sb.* bank or shore. Ham. I, v, 33; A. & C. II, ii, 217.
- What? = why? (Latin *quid*). T. A. I, i, 189; A. & C. V, ii, 311.
- What is he for a fool? = what manner of fool is he? M. A. I, iii, 40.
- Wheel, *sb.* either the burden or refrain of a song, or the spinning wheel to which it might be sung. Ham. IV, v, 169. To go on wheels = to whirl round, change one's course. A. & C. II, vii, 91.
- Wheel, *v. i.* to fetch a compass, go round. Cor. I, vi, 19. To roam. T. & C. V, vii, 2.
- Wheeling, *adj.* roaming. Oth. I, i, 137.
- Wheels. "To go on wheels" = to go smoothly round. A. & C. II, vii, 91. "To set on wheels" = to cause to go smoothly. Two G. III, i, 307. In each instance there is a pun intended.
- Wheeson, whitsun. 2 H. 4, II, i, 85.
- Whelk, *sb.* a pimple, pustule, wheal. H. 5, III, vi, 99.
- Whelked, *adj.* twisted like the shell of a whelk. Lear, IV, vi, 71.

GLOSSARY

- Whelm, *v. t.* to overwhelm. M. W. II, ii, 124.
 When! an exclamation of impatience. Tp. I, ii, 316; R. 2, I, i, 162; J. C. II, i, 5.
 When as, *adv.* when. V. & A. 999; Sonn. xlix, 3; Pass. P. 299. Since. T. A. IV, iv, 92.
 When? can you tell? a proverbial expression used by way of parrying an awkward question. C. of E. III, i, 52; 1 H. 4, II, i, 38.
 Where, used substantively. Lear, I, i, 261. *adv.* whereas. M. of V. IV, i, 22; 1 H. 6, V, iii, 14; Cor. I, i, 99, x, 13; Lear, I, ii, 79; Lucr. 792.
 Where against, *adv.* against which. Cor. IV, v, 107.
 Where as, *adv.* where. 2 H. 6, I, ii, 58.
 Wherein, *adv.* in what dress. As, III, ii, 206.
 Whiffler, *sb.* one who went in front of a procession to clear the way. He was so called from the wiffle or staff with which he was armed which was originally a kind of axe. But *see* note. The whifflers in Norwich carried a sword of lath or latten. H. 5, V, chor. 12.
 While, till. Mac. III, i, 43; R. 2, I, iii, 122.
 While as, while. 2 H. 6, I, i, 220.
 While-ere, a short time before. Tp. III, ii, 114.
 Whiles, *adv.* while. Tp. II, i, 216; As, IV, iii, 47. Till. Tw. N. IV, iii, 29.
 Whipping-cheer, *sb.* the entertainment of the lash. 2 H. 4, V, iv, 5.
 Whipster, *sb.* a schoolboy still liable to be whipped, a whipper-snapper. Oth. V, ii, 247.
 Whipstock, *sb.* the handle of the whip. Tw. N. II, iii, 26; Per. II, ii, 51.
 Whir, *v. t.* to hurry away. Per. IV, i, 21.
 Whist, *adj.* hushed, still. Tp. I, ii, 378.
 Whit, *sb.* "no whit" = no jot, not at all. R. 2, II, i, 103; J. C. II, i, 148. Not a whit. Ham. V, ii, 211. Ne'er a whit. T. of S. I, i, 229.
 White, *sb.* the bull's eye of a target. T. of S. V, ii, 186.
 White-limed, *p. p.* whitewashed. T. A. IV, ii, 98.
 White-livered, *adj.* cowardly, faint-hearted. H. 5, III, ii, 31; R. 3, IV, iv, 465.
 Whitely, *adj.* pale-faced, the reading in L. L. L. III, i, 186. *See* note.
 Whither, *adv.* whithersoever. 1 H. 4, V, iii, 22.
 Whiting-time, *sb.* bleaching time. M. W. III, iii, 115.
 Whitster, *sb.* a bleacher. M. W. III, iii, 12.
 Whittle, *sb.* a common clasp-knife. Tim. V, i, 178.
 Who, *pron.* he who. Two G. V, iv, 79; Oth. III, iii, 161. Whoever. W. T. V, i, 109; J. C. I, iii, 80.
 Whole, *adj.* sound. Mac. III, iv, 22. Restored to health. 1 H. 4, IV, i, 25. J. C. II, i, 327.
 Wholesome, *adj.* sound, healthy. Ham. I, v, 70, III, iv, 65.
 Whoobu's, *sb.* hubbub, outcry. W. T. IV, iv, 607.
 Whoreson, *sb.* bastard. Lear, I, i, 22. Used with coarse familiarity as a substantive. R. & J. IV, iv, 20; H. 8, I, iii, 39; and as an adjective. Tp. I, i, 41; 2 H. 4, I, ii, 14, &c.
 Why. "For why" = because. Two G. III, i, 99; R. 2, V, i, 46.
 Wicked, *adj.* baneful, mischievous. Tp. I, ii, 321.
 Wide, *adv.* wide of the mark, far from the purpose, remote from. M. A. IV, i, 61; T. & C. III, i, 82; M. W. III, i, 52; Lear, IV, vii, 50.
 Widow, *v. t.* to dower. M. for M. V, i, 422. To be widow to. A. & C. I, ii, 26.
 Widowhood, *sb.* rights as widow. T. of S. II, i, 123.
 Wight, *sb.* a person, being. T. & C. IV, ii, 12; Oth. II, iii, 86.
 Wightly, *adj.* nimble. L. L. L. III, i, 186. The reading in the text is

GLOSSARY

- "whitely" and is perhaps right though it introduces an inconsistency.
- Wild, *adj.* rash, heedless. W. T. II, i, 192, IV, iv, 558; Cor. IV, i, 36. *sb.* weald. 1 H. 4, II, i, 54.
- Wilderness, *sb.* wildness. M. for M. III, i, 143.
- Wildly, *adv.* disorderly, in confusion. John, IV, ii, 128.
- Wild-mare, *sb.* "to ride the wild-mare" is to play at see-saw. 2 H. 4, II, iv, 237.
- Wildness, *sb.* madness. Cym. III, iv, 9.
- Wilful-blame, *adj.* deliberately incurring blame. 1 H. 4, III, i, 177.
- Wilful-opposite, *adj.* wilfully obstinate, capriciously hostile. John, V, ii, 124.
- Will, *sb.* desire. Ham. III, iv, 88; Lear, IV, vi, 271; T. & C. II, ii, 62, 63, 65. Lucr. 247, 417. For the quibbling use of "will" and "Will" in the Sonnets see note on Sonn. cxxxv, 1, and for the various meanings cf. Sonn. cxxxv, cxxxvi, *passim*.
- Willing, *adj.* voluntarily assumed. Tim. IV, iii, 241.
- Wimpled, *adj.* blindfolded. L. L. L. III, i, 169. A wimple was a wrapper for the neck.
- Winchester goose, *sb.* a cant name for a venereal swelling in the groin, the stews in Southwark being in the jurisdiction of the Bishop of Winchester. 1 H. 6, I, iii, 53; T. & C. V, x, 53.
- Wincot, Wilme-cote near Stratford-on-Avon. T. of S. ind. II, 20. Called Woncot in 2 H. 4, V, I, 37.
- Wind, *sb.* "to have the wind of" = to keep to windward of, be in a position of advantage. T. A. IV, ii, 133; 3 H. 6, III, ii, 14. *v. t.* to scent. T. A. IV, i, 98. To make to turn or wheel. 1 H. 4, IV, i, 109. To entwine, enfold. M. N's D. IV, i, 37. *v. i.* to wheel. J. C. IV, i, 32. To wend. As, III, iii, 90. To gain one's confidence surreptitiously. Lear, I, ii, 94. *v. r.* to insinuate oneself. Cor. III, iii, 64.
- Wind-changing, *adj.* changing with the wind. 3 H. 6, V, i, 57.
- Windgalls, *sb.* swellings near the fetlocks of a horse. T. of S. III, ii, 49.
- Windlasses, *sb.* circuitous courses, round-about ways. Ham. II, i, 65.
- Window-bars, *sb.* lattice-work embroidery worn by women across the bosom. Tim. IV, iii, 116.
- Windowed, *p. p.* placed in a window. A. & C. IV, xiv, 72. Full of holes. Lear, III, iv, 31.
- Windows, *sb.* eyelids. Cym. II, ii, 22; V. & A. 482.
- Windring, *adj.* winding. Tp. IV, i, 128.
- Wind-shaked, *adj.* tossed by the wind. Oth. II, i, 13.
- Wind-swift, *adj.* swift as the wind. R. & J. II, v, 8.
- Windy, *adj.* "to keep on the windy side" is to be in a position of advantage. The figure is taken from seamanship and is equivalent to keep to the windward of, have the weather-gage of. M. A. II, i, 283; Tw. N. III, iv, 156.
- Wink, *sb.* the closing of the eyes. Tp. II, i, 276; W. T. I, ii, 317. *v. i.* to close the eyes, wince. Tp. II, i, 207; V. & A. 90; R. & J. III, ii, 6; Lucr. 458; Sonn. xliii, 1, lvi. 6. To wink at = to ignore. Mac. I, iv, 52.
- Winking, *adj.* closed. John, II, i, 215. Blind, with closed eyes. Cym. II, iv, 89. *sb.* "given my heart a winking" = given my heart a sign. Ham. II, ii, 136.
- Winnowed, *p. p.* sifted, refined. Ham. V, ii, 187; T. & C. III, ii, 163.
- Winter-ground, *v. t.* to protect a plant from frost. Cym. IV, ii, 230.
- Wipe, *sb.* a mark of infamy, a brand. Lucr. 537.
- Wire, *sb.* hair. Sonn. cxxx, 4.
- Wisdom of nature = natural philosophy. Lear, I, ii, 100.
- Wise, *sb.* manner, fashion. Pass. P. [XVIII], 33.
- Wish, *v. t.* to commend. T. of S. I, i, 111, ii, 58, 62. To desire. M. for M. V, i, 79; L. L. L. V, ii, 400.
- Wishful, *adj.* longing. 3 H. 6, III, i, 14.

GLOSSARY

- Wisp, *sb.* "a wisp of straw" was the badge of a scold. 3 H. 6, II, ii, 144.
- Wist, *knew.* 1 H. 6, IV, i, 180.
- Wistly, *adv.* wistfully. V. & A. 343. Lucr. 1355; Pass. P. vi, 12; R. 2, V, iv, 7.
- Wit, *sb.* mental faculty, sense. M. A. I, i, 55; *see* note; Tw. N. IV, ii, 92; Sonn. cxli, 9. Intelligence, wisdom. Two G. I. i, 34; M. W. V, v, 123; Lucr. 153; J. C. III, ii, 221. *v. i.* to know. Per IV, iv, 31. "To wit" = namely, that is to say. M. of V. II, ix, 90; H. 5, I, ii, 50.
- Wit! whither wander you? *See* note on As, I, ii, 51, IV, i, 149.
- Witch, *sb.* used of a man. C. of E. IV, iv, 145; A. & C. I, ii, 38; Cym. I, vi, 165. *v. t.* To bewitch. 2 H. 6, III, ii, 116; 1 H. 4, IV, I, 110.
- Wit-cracker, *sb.* a jester. M. A. V, iv, 99.
- With, *prep.* after passive participles = by. Tp. II, ii, 100; M. A. II, i, 52; W. T. V, ii, 61. "He is not with himself" = he is beside himself. T. A. I, i, 368.
- Withal, *prep.* an emphatic form of with. V. & A. 847.
- Withers, *sb.* the juncture of the shoulder bones of a horse at the bottom of the neck. Ham. III, ii, 237; 1 H. 4, II, i, 6.
- Within, *prep.* at close quarters with. C. of E. V, i, 34.
- Withold, Saint. *See* rote on Lear, III, iv, 118.
- Without, *prep.* beyond. M. N's D. IV, i, 150; Tp. V, i, 271.
- Without-book, *adj.* learnt by heart. R. & J. I, iv, 7.
- Without-door, *adj.* external. W. T. II, i, 69.
- Witness, *sb.* testimony, evidence. M. W. IV, ii, 184; Ham. I, ii, 194.
- Wit-snapper, *sb.* a picker up of wit. M. of V. III, v, 43.
- Wittily, *adv.* ingeniously. V. & A. 471.
- Witting, *pr. p.* knowing. 1 H. 6, II, v, 16.
- Wittingly, *adv.* knowingly, intentionally. 3 H. 6, II, ii, 8; Ham. V, i, 10.
- Wittol, *sb.* a contented cuckold, who is aware of his wife's unfaithfulness. M. W. II, ii, 266.
- Wittolly, *adj.* cuckoldly. M. W. II, ii, 243.
- Witty, *adj.* cunning. M. A. IV, ii, 23; R. 3, IV, ii, 42. Intelligent. 3 H. 6, I, ii, 43; T. A. IV, ii, 29.
- Wive, *v. t.* and *v. i.*, to marry. M. of V. I, ii, 117; Tw. N. V, i, 383; Cym. V, v, 167.
- Woe, *sb.* used adjectively, woeful, sorry. Tp. V, i, 139; 2 H. 6, III, ii, 73; A. & C. IV, xiv, 133; Sonn. lxxi, 8.
- Wolvish-ravening, *adj.* devouring greedily like a wolf. R. & J. III, ii, 76.
- Woman, *v. t.* "can woman me" = can make me show my woman's feelings. A. W. III, ii, 49. Womaned = accompanied by a woman. Oth. III, iv, 196.
- Woman-queller, *sb.* a woman slayer. 2 H. 4, II, i, 51.
- Woman-tired, *adj.* hen-pecked. W. T. II, iii, 74.
- Womb, *v. t.* to enclose. W. T. IV, iv, 482.
- Womby, *adj.* hollow. H. 5, II, iv, 124.
- Wonder, *v. t.* to wonder at. Lucr. 1596.
- Wondered, *p. p.* able to perform wonders. Tp. IV, i, 123.
- Wonder of = wonder at. M. N's D. IV, i, 128.
- Wonder-wounded, *adj.* struck with astonishment. Ham. V, i, 251.
- Wood, *adj.* mad. Two G. II, iii, 25; M. N's D. II, i, 192; 1 H. 6, IV, vii, 35; V. & A. 740.
- Woodbine, *sb.* the bindweed or convolvulus. M. N's D. II, i, 251, IV, i, 39.
- Woodland, *sb.* forest land; used adjectively. A. W. IV, v, 42.
- Woodman, *sb.* a forester, huntsman. M. W. V, v, 25; Cym. III, vi, 28. Used in a wanton sense. M. for M. IV, iii, 158.
- Woodmonger, *sb.* a dealer in wood. H. 5, V, i, 60.
- Woollen, *sb.* "to lie in the woollen" (M. A. II, i, 26) is generally explained to lie in the blankets without sheets.

GLOSSARY

- But it may mean to be buried in flannel, a practice enforced by law in Shakespeare's time. *adj.* coarsely dressed. Cor. III, ii, 9.
- Woolward, *adj.* "to go woolward" = to wear woollen only, without linen, a form of penance. L. L. L. V, ii, 698.
- Woo't, or Wo't = wilt thou. Ham. V, i, 269; 2 H. 4, II, i, 55.
- Word, *sb.* a watch-word. Ham. I, v, 110; Lear IV, vi, 92. A motto. Per. II, ii, 21. "With a word" or "at a word" = in short, in truth. 1 H. 4, II, iv, 248; M. W. I, i, 95; Cor. I, iii, 109. "I am at a word" = I am as good as my word. I mean what I say. M. W. I, iii, 14. At a word = for talking's sake. 2 H. 4, III, ii, 289. With the word = immediately. A. W. IV, iv, 31. *v. t.* to describe. Cym. I, iv, 14. To ply or put off with words. A. & C. V, ii, 189. To repeat in words. Cym. IV, ii, 241.
- Work, *sb.* a fortification. H. 8, V, iv, 55; Oth. III, ii, 3.
- Working, *sb.* an operation of the mind. Ham. II, ii, 547; 2 H. 4, IV, ii, 22. Action. 2 H. 4, V, ii, 90.
- Worky-day, *adj.* work-day, common. A. & C. I, ii, 50.
- World, *sb.* Being. Lear, III, i, 10 n.; Comp. 7. "To go to the world" = to be married. M. A. II, i, 287; A. W. I, iii, 18. "A woman of the world" = a married woman. As, V, iii, 4.
- World-without-end, *adj.* endless. L. L. I. V, ii, 777; Sonn. lvii, 5.
- Worm, *sb.* a serpent. M. for M. III, i, 17; Mac. III, iv, 29; A. & C. vii, 242; V. & A. 933. Used as an expression of pity or contempt, like "creature." Tp. III, i, 31; M. W. V, v, 81.
- Worn, *p. p.* worn out, past. Tw. N. II, iv, 33; W. T. V, i, 142.
- Worser, *adj.* and *adv.* worse. Tp. IV, i, 27; Ham. III, iv, 157; Oth. I, i, 96, IV, i, 104.
- Worship, *sb.* honour, dignity. W. T. I, ii, 314; John, IV, iii, 72; R. 3, I, i, 66; Lear, I, iv, 266; A. & C. IV, xiv, 85.
- v. t.* to honour. H. 5, I, ii, 233; 2 H. 6, IV, ii, 72.
- Wort, *sb.* unfermented beer. L. L. L. V, ii, 233.
- Worts = vegetables. M. W. I, i, 110.
- Worth, *sb.* credit, wealth. Tw. N. III, iii, 17; Lear, IV, iv, 10; Oth. I, ii, 28; R. & J. II, vi, 32. Influence (of a star). Sonn. cxvi, 8. "His worth of contradiction" = his full quota or proportion. Cor. III, iii, 26.
- Worthy, *v. t.* to gain reputation for, make a hero of. Lear, II, ii, 116.
- Wot = know. L. L. L. I, i, 91; H. 5, IV, I, 278; Cor. IV, v, 163.
- Wotting, *p. p.* knowing. W. T. III, ii, 74.
- Would = wouldst. M. W. II, ii, 26; H. 5, V, ii, 164.
- Wound, *p. p.* twined, twisted about. Tp. II, ii, 13.
- Woundless, *adj.* invulnerable. Ham. IV, i, 44.
- Wrangler, *sb.* an opponent, adversary. H. 5, I, ii, 264; T. & C. II, ii, 75.
- Wrath, *adj.* wroth, angry. M. N's D. II, i, 20.
- Wrath-kindled, *adj.* inflamed by anger. R. 2, I, i, 152.
- Wreak, *sb.* revenge. Cor. IV, v, 85; T. A. IV, iii, 33, iv, 11, V, ii, 32. *v. t.* to revenge. R. & J. III, v, 101; T. A. IV, iii, 51; V. & A. 1004.
- Wreakful, *adj.* revengeful. T. A. V, ii, 32; Tim. IV, iii, 228.
- Wreathe, *v. t.* to twine, fold. Two G. II, i, 7.
- Wreathed, *p. p.* twined, folded. As, IV, iii, 107; V. & A. 879; T. A. II, iii, 25.
- Wreckful, *adj.* destructive. Sonn. lxxv, 6.
- Wrest, *sb.* a tuning-key. T. & C. III, iii, 23.
- Wretch, *sb.* used as a term of endearment. R. & J. I, iii, 45; Oth. III, iii, 91; A. & C. V, ii, 301.
- Wretched, *adj.* hateful, vile. R. 3, V, ii, 7; Lucr. 999.
- Wring, *v. i.* to writhe. M. A. V, i, 28; Cym. III, vi, 78.
- Wringing, *sb.* torture. H. 5, IV, i, 232.

GLOSSARY

- Wrinkle, *v. t.* to make wrinkled. T. & C. II, ii, 79.
- Writ, *sb.* scripture. A. W. II, i, 137; 2 H. 6, I, iii, 56; R. 3, I, iii, 337. A written document. Ham. V, ii, 51; T. A. II, iii, 264. "For the law of writ and the liberty" (Ham. II, ii, 396) probably refers to the two forms of dramatic composition, — that obeying and that transgressing the classical laws of drama. Others interpret "for observing the parts set down for them and for freedom of improvising."
- Write, *v. t.* to describe oneself, claim to be. A. W. II, iii, 196, III, v, 63; Lear, 2 H. 4, I, ii, 25; Lear. V, iii, 36. "Writ as little beard" = claimed or professed to have so little beard. A. W. II, iii, 59.
- Write against = denounce. M. A. IV, i, 55; Cym. II, v, 32.
- Writhled, *adj.* shrivelled, wrinkled. 1 H. 6, II, iii, 23.
- Wrong, *sb.* "you have done yourself some wrong" = you have not done yourself justice; an ironical way of saying you have uttered a falsehood. Tp. I, ii, 443.
- Wroth, *sb.* wrath, so spelt for the rhyme, M. of V. II, ix, 78. So "wrath" for "wroth." M. N's D. II, i, 20.
- Wry, *v. i.* to swerve. Cym. V, I, 5.
- YARE, *adj.* ready, active, quick. Tp. V, i, 224; M. for M. IV, ii, 53; Tw. N. III, iv, 214; A. & C. III, vii, 38, xiii, 131. As an adverb. Tp. I, i, 6, 32; A. & C. V, ii, 281.
- Yarely, *adv.* briskly, deftly. Tp. I, i, 3; A. & C. II, ii, 215.
- Yaw, *v. i.* to move unsteadily as a ship which does not answer her helm. Ham. V, ii, 114. An intentionally obscure passage.
- Yawn, *v. i.* to be riven asunder. Oth. V, ii, 104.
- Y-clad, *p. p.* clad. 2 H. 6, I, i, 33.
- Ycleped, or Ycliped, *p. p.* called. L. L. L. I, i, 231, V, ii, 591.
- Yea-forsooth, *adj.* smooth-spoken, oily-mouthed. 2 H. 4, I, ii, 34.
- Yead. Diminutive of Edward. M. W. I, i, 141.
- Yearn, *v. t.* and *v. i.* to grieve. M. W. III, v, 38; R. 2, V, v, 76; H. 5, II, iii, 2, IV, iii, 26; J. C. II, ii, 129.
- Yedward, Edward. 1 H. 4, I, ii, 129.
- Yellowness, *sb.* jealousy. M. W. I, iii, 97.
- Yellows, *sb.* the jaundice in horses. T. of S. III, ii, 50.
- Yeoman, *sb.* the attendant upon a sheriff's officer. 2 H. 4, II, i, 3.
- Yerk, *v. t.* to jerk, kick. H. 5, IV, vii, 77. To strike with a quick motion. Oth. I, ii, 5.
- Yest, *sb.* foam. W. T. III, iii, 91.
- Yesty, *adj.* foamy, frothy. Mac. IV, i, 53; Ham. V, ii, 186.
- Yield, *v. t.* to reward, requite. A. & C. IV, ii, 33. 'To announce, relate. Cor. II, ii, 52. To cause to yield. Cor. v, i, 69.
- Yoke-fellow, *sb.* companion. H. 5, II, iii, 54, IV, vi, 9; Lear, III, vi, 37.
- Yond, *adv.* yonder. Tp. I, ii, 409; R. 2, III, iii, 91.
- Yore, *sb.* Of yore = of old time. Sonn. lxviii, 14.
- Young, *adj.* early. R. & J. I, i, 158. Recent. H. 8, III, ii, 47.
- Youngling, *sb.* a youngster, stripling. T. A. II, i, 73, IV, ii, 93.
- Youngly, *adv.* early in life. Cor. II, iii, 233; Sonn. xi, 3.
- Younker, *sb.* a youngster, novice. 1 H. 4, III, iii, 78; 3 H. 6, II, i, 24.
- Y-ravish, *v. t.* to ravish. Per. III, prol. 35.
- Yslaked, *p. p.* sunk to repose. Per. III, prol. 1.
- ZANY, *sb.* a buffoon, who awkwardly imitated the real fool. L. L. L. V, ii, 463; Tw. N. I, v, 84. Zanni is John in the dialect of Bergamo.
- Zenith, *sb.* height of fortune; an astrological term. Tp. I, ii, 181.

